

THE METROPOLITAN MUSEUM OF ART



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PRICED

JAPANESE PRINTS

Collection of

FREDERIC E. CHURCH

New York



Public Auction Sale

By His Order

February 25 and 26

at 2 p. m.

PARKE-BERNET GALLERIES • INC

30 EAST 57 STREET • NEW YORK 22

1946

SALE NUMBER 743

FREE PUBLIC EXHIBITION

From Wednesday, February 20, to Time of Sale

Weekdays from 9:30 to 5 • Closed Sunday

PUBLIC AUCTION SALE

Monday and Tuesday Afternoons

February 25 and 26 at 2 p.m.

EXHIBITION & SALE AT THE
PARKE-BERNET GALLERIES • INC

30 EAST 57 STREET • NEW YORK 22

PLAZA 3-7573

‘ ‘ ‘

Sales Conducted by HIRAM H. PARKE
HARRY E. RUSSELL, JR • LOUIS J. MARION
and A. N. BADE

1946



NY 4402-1869

JAPANESE PRINTS

IMPORTANT PRIMITIVES AND WORKS BY
HARANOBU, KORYUSAI, HOKUSAI, HOKKEI
KUNIYOSHI, AND OTHERS

Actor Prints by Shunyei, Shunshō and Shunkō

HIROSHIGE LANDSCAPES
BIRD AND FLOWER PRINTS AND
A FINE GROUP OF FAN PRINTS

Collection of

FREDERIC E. CHURCH

Together with an Important Print
from the Fuller Collection

Utamarō's Triptych *Women Sewing*

*Included with Mr Church's
Permission*



Public Auction Sale
February 25 and 26 at 2 p. m.

PARKE-BERNET GALLERIES · INC
30 EAST 57 STREET · NEW YORK 22 · 1946

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obtained for one dollar for each
session of the sale plus
the cost of the
catalogue

PRINTED IN THE U. S. A.

PREFATORY NOTE

THIS collection was formed over a period of about forty years. In that time many prints were discarded as unworthy of a fine collection and those that pleased me and yet were in so-called collectors' condition were acquired.

The decision to place these prints on sale was made with deep regret. The fun and enjoyment had in collecting them, in turn I hope, will be shared by those who now will acquire them.

The present catalogue is written by myself as no one appeared available at this time to do it for me, so there may be mistakes.

Mr. Louis V. Ledoux's very kind advice and corrections have helped appreciably and I am deeply grateful to him.

I have referred, wherever possible, to such authorities as Frederick W. Gookin, Arthur Davidson Ficke, Binyon, Sexton and Virginier and Inada.

Through the years the expert advice of Kichijiro Tanaka, as well as that of my collector friends was given me, so that I feel all these prints are authentic.

FREDERIC E. CHURCH



CONDITIONS OF SALE

The property listed in this catalogue will be offered and sold subject to the following terms and conditions:

1. The word "Galleries", wherever used in these Conditions of Sale, means the Parke-Bernet Galleries, Inc.
2. The Galleries has exercised reasonable care to catalogue and describe correctly the property to be sold, but it does not warrant the correctness of description, genuineness, authenticity or condition of said property.
3. All bids are to be PER LOT as numbered in the catalogue, unless otherwise announced by the auctioneer at the time of sale.
4. The highest bidder accepted by the auctioneer shall be the buyer. In the event of any dispute between bidders, the auctioneer may, in his discretion, determine who is the successful bidder, and his decision shall be final; or the auctioneer may reoffer and resell the article in dispute.
5. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance over the previous bid, may be rejected by the auctioneer, in his discretion, if in his judgment such bid would be likely to affect the sale injuriously.
6. The name and address of the buyer of each article, or lot, shall be given to the Galleries immediately following the sale thereof, and payment of the whole purchase price, or such part thereof as the Galleries may require, shall be immediately made by the purchaser thereof. If the foregoing conditions, or any other applicable condition herein, is not complied with, the sale may, at the option of the Galleries, be cancelled, and the article, or lot, reoffered for sale.
7. Unless the sale is advertised and announced as an unrestricted sale, or a sale without reserve, consignors reserve the right to bid.
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11. Unless purchased for resale, the buyer will be required to pay the Federal Excise Tax equivalent to 20 per centum of the price for which sold on jewelry, clocks, silver, gold, furs, etc. However, articles of these categories sold for certain classes of consignors are exempt from this tax. Items in this catalogue subject to the Federal Excise Tax are designated by an asterisk (*).
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14. The Galleries will facilitate the employment of carriers and packers by purchasers but will not be responsible for the acts of such carriers or packers in any respect whatsoever.
15. These Conditions of Sale cannot be altered except in writing by the Galleries or by public announcement by the auctioneer at the time of sale.

Sales Conducted by HIRAM H. PARKE
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PARKE-BERNET GALLERIES • INC

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EDWARD W. KEYES • *Secretary and Treasurer*

FIRST SESSION

Monday, February 25, 1946, at 2 p.m.

CATALOGUE NUMBERS I TO 144 INCLUSIVE

KAKAGAWA HARUSHIGE

Very little is known about this artist, except that he should not be confused with Harushige (Shiba Kokan), who worked later.

1. THE ROBE OF FLOWERS. A girl in flowing robes of delicate green and blue decorated with flowers, the whole enlivened by a crimson undergarment. Signed: Kakagawa Harushige, and a seal. Painting on paper mounted on a *kakemono* of brocade. $47\frac{1}{2} \times 18\frac{1}{4}$ inches.

UNKNOWN UKIOYE PAINTER

Style of Kiyomasu, eighteenth century.

2. THE BUTTERFLY ROBE. A lady, dressed in a brocaded kimono with undergarment of white and lining of Chinese red, moves to the left glancing behind her. Unsigned. Painting on silk, mounted with blue brocade on a cradled frame. In fair condition. $22 \times 10\frac{1}{2}$ inches.

HISHIKAWA MORONOBU

The first of the print designers. Born about 1625; died 1695.

3. A ROYAL PARTY WATCHES A DANCER with accompanying musicians on a raised dais. Hexagonal-shaped sheet. Unsigned. Fine impression. Poor condition; has crease and mended tear down the center. $9\frac{1}{4} \times 12$ inches. Magnificent hand-coloring in the manner of the Tosa school; without doubt by Moronobu himself. Probably from the Book of Heroes, of which another sheet of the same size and shape and condition is illustrated in *Masterpieces of Japanese Woodcuts Selected by Julius Kurth*, published by Brentano.

UNKNOWN ARTIST

Attributed to Okumura Masanobu.

4. LADY SEATED WRITING while a young girl plays the samisen. Black and white primitive. Unsigned. Fine impression; foxed. $14\frac{1}{2} \times 10\frac{5}{8}$ inches.

ISHIKAWA RYUSEN

Flourished 1689.

5. WAKOKU. She is seated near a screen in a kimono with a striking pattern of crows. Perhaps from the book "Edo Zukan" by this artist. Unsigned. Good impression in toned condition. $10\frac{3}{8} \times 7\frac{1}{4}$ inches.

Formerly in the Field collection.

TORII KIYONOBU I

Son of Torii Kiyomoto. Personal name Torii Shobei. Born 1664; died August 22, 1729.



[NUMBER 6]

30- 6. SCENE FROM A PLAY. Actors: Sanogawa Mangiku as a woman; Katsuyama Matagoro as an attendant with a lantern; Hayakwa Hasse as a woman; Danjuro I as a man. Signed Torii Kiyomoto. Beautiful impression hand-colored in yellow, tan and olive; in perfect condition. $11\frac{1}{2} \times 8\frac{5}{16}$ inches. From Yamanaka & Co.

[See illustration]

TORII KIYONOBU I



[NUMBER 7]

7. MAN AND WOMAN BEFORE A LATTICE. Actor Sanjo Kantarō as a man, and the actor Ichimura Takenojo as a woman. Signed Kiyonobu. Fine impression, beautifully colored by hand; in fine condition. 12¼ x 6 inches. Formerly in the Hayashi and Arthur Davidson Ficke collections.

[See illustration]

OKUMURA TOSHINOBU

Son and pupil of Okumura Masanobu. Worked about 1725 to 1742. Dates of birth and death not yet known.

60- 8. ACTOR SODEZAKI MIWANO IN A FEMALE PART, carrying a flower arrangement in right hand; her robe is decorated with a design of pine trees and hills; the lacquer *obi* is incised with a lattice design. Signed Toshinobu. Fine impression; in good condition. $12\frac{7}{16} \times 6\frac{1}{16}$ inches.

[See illustration]

40- 9. ICHIKAWA DANJURO II as a man seated on a box in conversation with Yamashita Kinsaku I standing, in a female part. Signed Toshinobu. Superb impression; in flawless condition. $12\frac{1}{8} \times 6\frac{1}{4}$ inches.

Formerly in the Keane collection.

[See illustration]

NISHIMURA SHIGENAGA

2, - Probably born in 1697; and died 1756. Little is known about this artist save that he kept a tea-house for a time, and later established himself as a publisher; also that he was the master who trained several of the foremost artists of the Ukiyo school.

10. TWO YOUNG MEN HOLDING PIPES AND CONVERSING. Signed Nishimura Shigenaga. Beautiful impression hand-colored in rose and yellow; wormholes in extreme lower right-hand corner. $11\frac{7}{8} \times 6\frac{1}{4}$ inches.

From Yamanaka & Co.

[See illustration]



[NUMBERS 10-9-8]

TORII KIYOTADA

Pupil of Kiyonobu. Worked in the second and third decades of the eighteenth century. Dates of birth and death unknown.



[NUMBER 11]

70- 11. THE SERENADE. An actor in a male part, dressed in a black robe over a horizontally striped undergarment; the gown beautifully incised with a floral design. Signed Kiyotada. Fine impression; in fine condition. $13\frac{1}{8} \times 6$ inches. Very few of Kiyotada's prints are known to exist.

Formerly in the Keane collection.

[See illustration]

ATTRIBUTED TO TORII KIYOMASU

Eldest son of Kiyonobu I, whom he succeeded as of Torii line. Date of birth unknown; died January 4, 1764.



[NUMBER 12]

12. ACTOR SANJO KANTARO AS A WOMAN ARRANGING HER HAIR BEFORE A MIRROR. Unsigned. Fine impression on toned paper, beautifully colored by hand; in fine condition. 13 x 6½ inches.

Subject illustrated in *Japanese Prints of the Ledoux Collection. The Primitives*. Formerly in the Ficke collection.

[See illustration]

YASANOBU

Very little known of this rare artist.



[NUMBER 13]

13. THE FLOWER VENDOR. A female figure wearing a straw hat trimmed with blossoms carries two large baskets filled with flowers balanced on her shoulder. Signed Yasanobu. Beautiful hand-colored impression of this primitive; in perfect condition. $12\frac{3}{4} \times 5\frac{1}{8}$ inches.

[See illustration]

TORII KIOHIRO

Pupil of Kiyomasu. Probably worked 1730-1760. Birth unknown; said to have died in 1776.



[NUMBER 14]

14. OUT FOR A PROMENADE. Groups of women and children out for a stroll; each group attended by a man holding an umbrella over them. The groups represent different cities: Yedo on the right; the center Kyoto; Osaka on the left. The outside sheets signed Torii Kiyohiro; the center by Torii Kiyomitsu. Triptych, hoso-ye, uncut. Richly hand-colored; in fine condition. $20\frac{5}{16} \times 13\frac{3}{16}$ inches.

The subject is illustrated in vol. I of the V-I catalogue.

[See illustration]

TORII KIYOMITZU

Second son of Kiyomasu and third head of the Torii line. Born in 1735; died May 11, 1785.

15. THEATER PROGRAMME. Printed all in black. An important and interesting impression; in perfect condition. Signed. $18\frac{9}{16} \times 12\frac{1}{4}$ inches. Formerly in the Eddy collection.

TORII KIYOMITZU

10- 16. WOMAN SMOKING. Actor Segawa Kikunojo II as a woman seated on a bench, a long pipe in her hand, and gazing at the blossoms of a graceful plum tree. Fine impression on slightly toned paper. Signed. $11\frac{1}{2} \times 5\frac{1}{2}$ inches. Same print illustrated in Ficke's *Chats on Japanese Prints*.

Formerly in the Ficke collection.

12- 17. YOUTH AND MAN AT ARMS. The actor Onoye Tamizo as a Waka-shu balances a pile of blocks on his raised hands; behind him the actor Ichimura Ozaemon IX as Otsu-e Mushashibo Benkei, with innumerable implements of war, glowers at him. Signed. An extremely remarkable impression both in sharpness of line and delicacy of color; in perfect condition. $12\frac{1}{4} \times 5\frac{1}{2}$ inches. A scene from the mimetic dance Ataka no Matsu, performed at the Ichimura Theatre, December, 1769.

10- 18. THE BASKET OF FLOWERS. An actor as a youth with a basket of flowers; his robe embroidered with herons. Three-color print. Signed Kiyomitsu. Fine impression; a wormhole at the top but in good condition. $12\frac{1}{4} \times 5\frac{1}{2}$ inches.

Formerly in the Ficke collection.

SUZUKI HARUNOBU

Pupil of Nishimura Shigenaga. Born about 1725; died July 7, 1770.

14- 19. THE RIVER BANK. A graceful girl beside a stream gently waves a fan; a tray of smoking materials is on the bench behind her. Signed Harunobu, *gwa*. Very fine impression; in fine condition, but slightly trimmed. 11×7 inches.

From the Rouart and Ficke collections.

[See illustration]

16- 20. WAITING. An *oiran* in a robe of lavender and rose standing in her house and turning to look out through the open *shoji* to the Nippon Embankment where her lover is seen coming in a *kago* to visit her; beside her is an arrangement of flowers and grasses in a bamboo holder. Signed Harunobu, *gwa*. Fine impression; lightly stained. $10\frac{3}{8} \times 7\frac{3}{8}$ inches.

Formerly in Haviland collection.

[See illustration]

14- 21. A YOUNG MAN IN WHITE KOMUSO COSTUME with deep straw hat carries a bamboo flute outside the house while two girls peep at him through the window. Signed Suzuki Harunobu, *gwa*. Splendid impression; in perfect condition. $11\frac{1}{4} \times 8\frac{7}{16}$ inches.

Formerly in the Hirakawa collection and illustrated in that catalogue.

[See illustration]



[NUMBERS 21-20-19]

SUZUKI HARUNOBU



[NUMBER 22]

150- 22. THE PROMENADE. A lady with two attendants, out for a walk with a boy and girl. Unsigned. Superb impression printed in a harmony of white, tans, grays and lavenders against a gray background; in flawless condition. $10\frac{7}{8}$ x $8\frac{5}{16}$ inches.

Formerly in the Frank Lloyd Wright collection.

[See illustration]

SUZUKI HARUNOBU



[NUMBER 23]

23. DRAWING THE SEINE. A young man and boy netting for fish in a stream; in the background is a beautiful cherry tree with one of its branches laden with blossoms extending over their heads. Unsigned. Superb impression; in flawless condition. $10\frac{3}{4} \times 8\frac{7}{8}$ inches.

From Yamanaka & Co.

[See illustration]

SUZUKI HARUNOBU



[NUMBER 24]

130- 24. BOARDING THE BOAT. A graceful young girl in blue and rose gown carrying an umbrella hurries to board a boat just leaving the shore; another girl already seated looks back in anxiety. Signed Harunobu. Superb impression; in perfect condition except the tip of upper left-hand corner has been torn. 10½ x 7¾ inches. An early proof without the lettering.

From Yamanaka & Co.

[See illustration]

SUZUKI HARUNOBU

25. DISCUSSING A BOOK. Gi (justice or righteousness). A youth kneels on the floor of a house, with an open book in his right hand and turns his head towards a young girl seated by a barred window holding a fan and looking down at him. In the back is a sliding screen with a charming design of a pheasant and grasses in snow; lighted candles in tall black holders indicate the day is drawing to a close. A harmony of tans, yellow, grays and soft rose. Signed Suzuki Harinobu, *gwa*. Superb impression; in perfect condition.

The same subject, but different color scheme is illustrated and more fully discussed in *Japanese Prints by Harunobu and Shunsho in the Ledoux Collection*. The subject is found in several color schemes. From a series indicating Five Virtues that should be acquired by young girls.

From Yamanaka & Co.

[See frontispiece]

ISODA KORYUSAI

Pupil of Shigenaga, then of Harunobu. Was of Samurai rank. Earliest studio name Haruhiro. Print designer 1768-1786. Dates of birth and death unknown.

26. ROOSTER, FLOWERING PLANT AND THE RISING SUN. A white cock with embossed feathers hovering against the rising sun over a jardiniere of flowering plants resting on a bamboo balcony. Signed Koryusai. Fine impression; in good condition. $10\frac{1}{8} \times 7\frac{1}{2}$ inches.

From Yamanaka & Co.

ISODA KORYUSAI



[NUMBER 27]

160. 27. READING A LETTER. The two beauties Hinazaru and Karako of Chujigei standing on a balcony perusing a message, probably from a lover. Signed Koryusai. A superb impression; in flawless and brilliant condition. 13¾ x 6¾ inches.

Unusually proportioned print. Formerly in the Eddy collection.

[See illustration]

TORII KIYONAGA

Pupil of Kiyomitsu, whom he succeeded as the fourth head of the Torii line.
Born 1752; died 1813.

28. THREE YOUNG WOMEN with wind-blown garments aboard a pleasure barge on the Sumida River. Good impression; in good condition. Signed. 10 x 7 $\frac{3}{8}$ inches. Series: Jijo Hokun Onna Imagawa.

From the Field collection, 1922.

KATSUKAWA SHUNCHO

Pupil of Shunsho. Followed style of Kiyonaga, and in his later works, Eishi.
Worked about 1780 to 1795.

29. ON THE BRIDGE. Woman and children having an outing in summer. Signed Shuncho, *gwa*. Right-hand sheet of a triptych. Fine impression; in fair condition. 14 $\frac{3}{8}$ x 9 $\frac{7}{16}$ inches.

30. MAN AND BOY UNDER A CHERRY BLOSSOM BOUGH which is growing over a bamboo fence, listening to the sounds of a bell. Signed Shuncho, *gwa*. Superb impression; in perfect condition. 12 x 5 $\frac{1}{2}$ inches.

From Yamanaka & Co.

31. OUT FOR A STROLL. Women and children promenading in all their finery. A harmony in black, grays, yellow and lavender. Signed Yushido Shuncho, *gwa*. Fine impression; in fine condition. 15 $\frac{3}{8}$ x 10 $\frac{1}{4}$ inches.

32. TWO LADIES IN A GARDEN. The nearer in a gray robe and brocaded *obi* holding a pipe in her hand, looks down at a flowering plant; the other in a delicate lavender robe embroidered with star-like flowers holds a fan over her left shoulder and glances upward at a pine tree. Signed Shuncho, *gwa*. A pillar print. Very fine impression; in beautiful condition. 25 $\frac{7}{8}$ x 4 $\frac{3}{8}$ inches.

One of Shuncho's lovely gray harmonies.

KATSUKAWA SHUNCHO

60 33. A BUSY STREET. Probably a scene in the Yoshiwara; *oirans* out on parade in their sumptuous robes before the houses of others who look out at them through the open *shoji*; the pine trees are probably bound with bamboo for protection from injury. A harmony of gray and black. Signed Shuncho, *gwa*. A triptych. Fine impression; slightly faded and has been trimmed. $29\frac{1}{8}$ x $13\frac{1}{2}$ inches.

[See illustration]

HOSADA EISHI

35 Pupil of Kano Eisen and another artist named Bunryūsai. Was of samurai rank. Besides the name Eishi he sometimes signed Chobunsai. Designed prints about 1788 to 1800. Born 1756; died August 1, 1829.

34 34. THE ROBE OF THE MAPLE LEAVES. A young woman walking before a lattice in a purple dress with a design of red and green leaves, the undergarments in many colors. Signed Eishi. A Ukiyo painting on paper mounted on brocade as a *kakemono* with ivory rollers. Good condition. 27 x $10\frac{3}{8}$ inches. From Yamanaka & Co.

15 35. GATHERING CHRYSANTHEMUMS. Good impression; in fine condition. Signed. $7\frac{1}{2}$ x $10\frac{1}{8}$ inches.

From the Kawaura sale, 1926.



[NUMBER 33]

HOSADA EISHI



[NUMBER 36]

36. ONO NO KOMACHI. Seated female figure in black and lavender holding a fan in her right hand. Signed Eishi, *gwa*. Superb impression and condition. $14\frac{1}{8} \times 9\frac{15}{16}$ inches.

From Inada.

[See illustration]

HOSADA EISHI

37. THREE BEAUTIES. Courtesans with their child attendants dressed in gorgeous costumes are out on parade. One of the pleasing black, gray, lavender and yellow arrangements. Signed Eishi. Fine impression; in good condition. $15 \times 10\frac{1}{4}$ inches.

KITAGAWA UTAMARO

Pupil of Toriyama Sekiyen. Earliest studio name was Toriyama Toyoaki. Personal name was Yusuke, and probably Kitagawa was his family name. Born 1753; died October 1806.

38. WRITING A POEM. A lady in elaborate flowing robes is seated, brush in hand, pondering over the words of her composition. Signed Utamaro, *fude*. A Ukiyo painting on silk mounted on a *kakemono* of brocade with ivory rollers. Good condition. $24 \times 12\frac{1}{2}$ inches.

39. AMUSING THE CHILD. Woman and children gathered about a transparent strip of purple gauze stretched between trees to dry; a cock and hen in right lower corner complete the picture. Signed Utamaro, *fude*. Right-hand sheet of a triptych. An exceptional impression; slightly trimmed, but otherwise in perfect condition. $14\frac{1}{4} \times 9\frac{3}{4}$ inches.

Formerly in the Field collection.

KITAGAWA UTAMARO



[NUMBER 41]



[NUMBER 40]

40. PORTRAIT OF A POPULAR BEAUTY. Her robe is of soft olive green against a gray background. Signed Utamaro, *fude*. Superb impression in fine state; trimmed at top and with a light crease from folding. $12\frac{7}{8} \times 8\frac{11}{16}$ inches.

The olive green robe against the gray background makes a most pleasing and delightful effect.

[See illustration]

41. THE BEAUTY KOMURASAKI OF TAMA-YA. Portrait bust in a very pale blue robe with a design of lavender ivy and white leaves, against a gray background; she holds material touched with rose. Signed Utamaro; Publisher, Yamaguchi. Superb impression; in perfect condition. $15\frac{3}{8} \times 10\frac{1}{4}$ inches. One of the finest and most popular of Utamaro's large heads.

Exhibited at the Grolier Club, 1924, no. 92. Subject reproduced, Haviland Catalogue, Part I, no. 311.

[See illustration]

KITAGAWA UTAMARO



[NUMBER 42]

42. ON THE BEACH AT LOW TIDE. Shiohi no Tsuto. A book containing eight double-page color prints, among them the famous pictures of sea shells on the sands. Preface signed Akéra Kwanto. Post-face signed Chiyéda, written at the request of a group of poets (Yaégaki Ren). Designer: Kitagawa Utamaro; Editor: Koshodo Tsutaya Juzaburo. Fine impression in fine condition. In the original covers protected by a quarter-morocco solander case. Formerly in the May collection.

[See illustration]

EISHOSAI CHOKI

Pupil of Toriyama Sekiyen. First studio name Shiko. Signed Eishosai Choki from 1792. Worked 1789-1801. Birth and death not known.

43. THE PROMENADE. An *oiran* and attendants on parade; tall slender figures dressed in beautifully designed costumes of rose, yellow and green; the white overgarment has been enlivened with mica. Signed Choki, *gwa*. Beautiful impression; in fine condition but slightly trimmed. $14\frac{1}{16} \times 9\frac{5}{16}$ inches. Formerly in the Frank Lloyd Wright collection.

UTAGAWA TOYOKUNI I

Pupil of Toyoharu. Born in 1769; died February 24, 1825.

172 44. CONVERSATION PIECE. A tall female figure in black with faded lavender *obi* looks down at a man in a bathrobe of soft blue, seated on the floor; he holds a pipe in his right hand and is talking to her; the background is a delicate pink. Signed Toyokuni, *gwa*. Fine impression; in fine condition. $15\frac{1}{4} \times 10\frac{3}{8}$ inches.

25 45. THE PALE ORANGE ROBE. Actor Nakayama Tomisaburō in a female part standing under a tree branch in a dress of a delicate salmon with lavender sash; the leaves of the tree and undergarment are in gauffrage. Signed Toyokuni, *gwa*; Publisher: Izumiya Ichibei.

Formerly in the Garland collection, catalogue no. 121.

UTAGAWA TOYOHIRO

The brother of Utagawa Toyokuni and his best pupil. He had the privilege of training Hiroshige. Born in 1773; died in 1828.

25 46. CELEBRATING THE FESTIVAL OF THE FOX; Inari Matsuri: Nigatsu (February). A man writing at his desk assisted by a lady and young girl; through the open *shoji* a child is seen playing in a garden. Signed Toyohiro, *gwa*. Publisher: Yamada. Center sheet of a triptych. Superb impression; in perfect condition. $15 \times 10\frac{1}{8}$ inches.

All three sheets illustrated in the Blanchard catalogue, no. 59.

From Yamanaka & Co.

UTAGAWA KUNISADA (TOYOKUNI II)

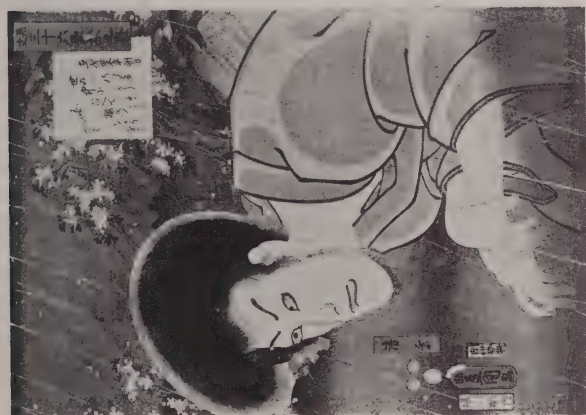
Pupil of Toyokuni I. He used many studio names besides Kunisada. The most common were Ichiyosai, Gototei and Kochoro; he also called himself Toyokuni II. Born in 1786; died in 1864.

25 47. THE MAD PRIEST: Siegen's ghost prowls through the countryside on a dark and rainy night. The Buddhist priest Siegen was driven insane by his love for the princess Sakurahime; he left the temple, killed his parents who had given him shelter and wandered away raving until he was overtaken and killed. Signed. Superb impression in flawless condition. $14 \times 9\frac{3}{4}$ inches.

This and the following prints (nos. 48-52) are from a series entitled Mitate Sanjurokkasen no Uchi. All are marvelous examples of the woodblock printer's art.

Illustrated in the Ficke Catalogue, no. 370.

[See illustration]



[NUMBERS 47 AND 48]

UTAGAWA KUNISADA (TOYOKUNI II)

35 48. MAN IN A GRAY HOOD. A man in a black coat stands with arms folded before a wintry landscape. Signed Toyokuni. Superb impression in perfect condition except for small wormholes in extreme right. 14 x 9¾ inches.

The simplicity of line and color, together with the well-designed background, makes this one of the outstanding prints of this series. (See note to the preceding lot.) Note the designs printed in the gray of the hood and the lavender of the fillet.

[See illustration on the preceding page]

22 49. THE CAPTIVE; and AN APPARITION. The first listed, a woman in a blue and red dress stands in a wintry landscape, bound with a rope; the latter, a gruesome ghost seems to be floating through the dark night clothed in a white sheet and blue sash, with black hair streaming behind the flames rising from below. Both signed Toyokuni. Superb impressions; in fine condition, except for small wormholes in both. 14 x 9¾ inches.

See note to no. 47.

15 50. THE MUSICIAN'S GHOST; and A SAMURAI. The first listed, an apparition of a man in blood-stained blue gown with pipes in his left hand, wandering in a gloomy and windy night; the latter, a warrior with folded arms dressed in a blue and lavender striped robe, standing before a building in a snowy landscape. Signed. Superb impressions; in perfect condition except for small wormholes in both. 14 x 9¾ inches.

See note to no. 47.

25 51. THE ROBE OF THE APPLE BLOSSOMS; MAN IN RED; and MAN IN BLACK. The first listed, a woman with an elaborate coiffure and embroidered robe standing under an apple tree in full bloom; the second, a man in a gorgeous costume pictured in the open country of hills and apple trees (note the design of cherry blossoms in the crimson robe); the third, a warrior with a sword leaning over a red balcony and looking fiercely down over the countryside. Signed. Fine impressions in fair condition except that the first has a small hole in right margin, the second a spot in the sky and wormholes, and the third holes in right edge. 14 x 9¾ inches.

See note to no. 47.

37 52. TWENTY-SEVEN CHARACTERS OF THE SERIES. All fine impressions; in fine condition save for small wormholes along one edge. 14 x 9¾ inches.

See note to no. 47.

UTAGAWA KUNISADA

53. THE HUSBAND AND WIFE ROCKS AT ISE. Daylight is breaking at Futami-ga-ura Beach. Signed Kochoro Kunisada, *gwa*. Beautiful impression with the waves in gauffrage; in fine condition. Signed. $14\frac{3}{8} \times 9\frac{7}{8}$ inches.

54. ASAZUMA IN HER BOAT. The mistress of the fourth Tokugawa Shogun, shielding her face with a fan, is reclining in a boat behind rocks and graceful willows. Fine impression with the dress and water in gauffrage; in fine condition. Signed. $14\frac{3}{4} \times 10\frac{1}{8}$ inches.

From Yamanaka & Co.

55. A FOGGY LANDSCAPE. Signed Kochoro Kunisada, *gwa*. Fine impression; in good condition. $10 \times 14\frac{3}{4}$ inches.

One of Kunisada's masterpieces.

KATSUSHIKA HOKUSAI

Pupil of Katsukawa Shunsho and other masters. First studio name Katsukawa Shunro; later changed to Hishikawa Sori, Kako, Hokusai, Shinsai, Taito, I-itsu and other names. Born in 1760; died in 1849.

KATSUSHIKA HOKUSAI

56. THE LUMBER YARD. Signed Saki no Hokusai I-itsu; Seal: Yeijudo. Nice impression with black outline; in good condition. $14\frac{5}{8} \times 9\frac{7}{8}$ inches.

Subject reproduced V.I., vol. v., no. 268.

"The bamboo is stacked upright, probably because it is less likely to rot in that position."—LOUIS V. LEDOUX in Grolier Exhibit Catalogue.

This and the following five prints are from the series Thirty-six Views of Fuji; each signed I-itsu formerly Hokusai.

57. VIEW OF FUJI FROM KOISHIKAWA ON A SNOWY MORNING. Signed Hokusai I-itsu. Nice impression with blue outline; in good condition. $14\frac{3}{4} \times 9\frac{3}{4}$ inches.

See note to no. 56.

58. CROSSING THE SANDBAR. At low tide travelers are crossing to the little island of Enoshima, where Benten's Shrine rises out of the woods above a village; to the right beyond, rises Fuji, white with snow. Signed Hokusai I-itsu. Fine impression with black outline; in perfect condition. $14\frac{7}{16} \times 9\frac{7}{8}$ inches.

See note to no. 56.

KATSUSHIKA HOKUSAI

160- 59. FUJI IN A THUNDERSTORM. Signed Hokusai *aratame* (changed to) I-itsu. Beautiful impression with blue outline; in perfect condition. $14\frac{1}{2} \times 9\frac{5}{8}$ inches.

One of the masterpieces of the series. See note to no. 56.

Exhibited Grolier Club, 1924. Subject reproduced V-I, vol. v. no. 246 and in many other books and catalogues.

From Yamanaka & Co.

[See illustration]

190- 60. CLEAR WEATHER AT DAWN WITH A GENTLE BREEZE. The mountain is a soft rose-red, the sky a luminous blue. Signed Hokusai *aratame* I-itsu; no seal. Early impression with blue outline; in fine condition. $14\frac{3}{4} \times 10\frac{1}{8}$ inches.

See note to no. 56.

Subject reproduced V-I, vol. v., no. 244.

From Yamanaka & Co.

[See illustration]

172- 61. THE GREAT WAVE: KANAGAWA. Signed Hokusai *aratame* I-itsu; no seal. An early impression with blue outline; in fine condition. $14\frac{3}{4} \times 9\frac{13}{16}$ inches.

Probably Hokusai's most famous design.

See note to no. 56.

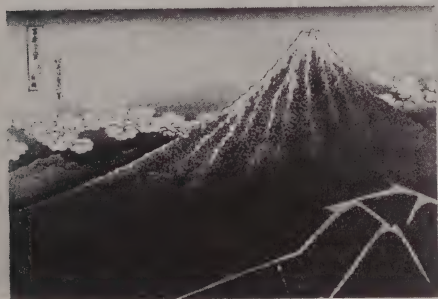
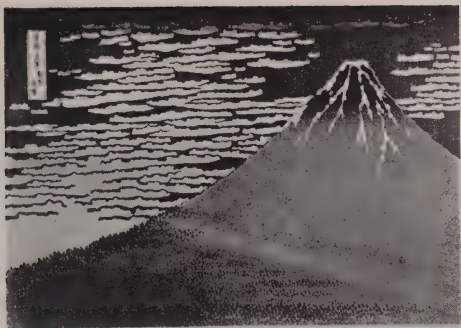
[See illustration]

25- 62. FUJI SEEN UNDER THE BRIDGE. A traveler is crossing a bridge under which the great mountain peak is seen in the distance clothed in snow. Signed Hokusai. A watercolor. $17\frac{1}{2} \times 12\frac{1}{2}$ inches.

113- 63. COAST OF TODO. People gathering clams and fishing at low tide. Fine impression; in good condition. Signed Hokusai. $7\frac{9}{16} \times 10$ inches.

From Yamanaka & Co.

One sheet of the ten comprising the series Chie No Ume.



FROM TOP TO BOTTOM: NUMBERS 60-61-59

KATSUSHIKA HOKUSAI



[NUMBER 64]

45 64. THE RISING MOON. The famous Monkey Bridge arching over the gorge in the evening. Signed Taito. Fine impression, in fine condition. $9\frac{5}{16}$ x $9\frac{1}{8}$ inches.

According to Ficke, this is the early state of the print with shadows on the water.

Taito is one of Hokusai's names which he later gave to a pupil. This print is thought to be the pupil's work.

[See illustration]

25 65. A SHEET OF ORIGINAL SKETCHES. A porter balances boxes of goods on the ends of a pole over his left shoulder; other sketches are a wasp, a butterfly and flowers. A watercolor. 16 x 11 inches.

Although this is only attributed to Hokusai, the owner is convinced it is by that artist.

AOIGAOKA HOKKEI

Pupil of Hokusai. He was a fishmonger before becoming an artist. Hokkei designed many delightful *surimono*s and a number of landscapes with considerable charm, in the manner of Hokusai.

66. IZU MAISHI NO AMIDA: Breakers Against a Rocky Coast. Boatmen with poles are preventing their craft from being dashed against the rocks. Signed Aoigaoka Hokkei, *gwa*. Good impression; in good condition. Narrow *yokoe-e*. 7 x 15 inches.

Formerly in the Schraubstadter collection.

This and the following ten prints (one is in duplicate) are from the Shokoku Meisho series of Views of Various Provinces, of which fifteen prints complete the set.

67. VIEW AT INASAYAMA, HIZEN NEAR NAGASAKI. A foreign warship saluting. Signed Aoigaoka Hokkei, *gwa*. Fine impression; in perfect condition. 15 x 7 inches.

From Yamanaka & Co.

See note to no. 66.

68. NASATO MEKARI SHINJI: Shinto ceremony at Mekari, province of Nagato. Two men, one carrying a flaming torch, the other a small scythe and a tuft of long grass, rushing along the seashore dodging between enormous breakers. Signed Aoigaoka Hokkei, *gwa*. Fine impression; in good condition, except for repaired wormholes. 15 x 6 $\frac{13}{16}$ inches.

Formerly in the May collection.

See note to no. 66.

69. ANOTHER IMPRESSION OF THE PRECEDING but on whiter paper. Fine impression; in good condition, except for three creases from folding.

70. SHIMOTZUKE, NIKKO-SAN URAMI-GA-TAKI: The Waterfall One Can See from Behind at Nikko, Province of Shimotzuke. Men on a low bridge peering at a great curving fall from the underside. Signed Aoigaoka Hokkei, *gwa*. Fine impression; in perfect condition. 14 $\frac{7}{8}$ x 6 $\frac{7}{8}$ inches.

See note to no. 66.

71. ECHIGO, OKASHIRAZU: Surf at Oyashirazu, province of Echigo. The name of the place signifies "Parents, take warning!", i.e., to keep children out of reach of the waves. Signed Aoigaoka Hokkei, *gwa*. Fine impression; in fine condition. 14 $\frac{3}{4}$ x 6 $\frac{1}{2}$ inches.

Formerly in the May collection.

See note to no. 66.

AOIGAOKA HOKKEI

15 72. ETCHU TATEYAMA: Mt. Tate in Etchu. Visitors looking at jets of flame and smoke from numerous fumaroles on the mountain slope. Signed Aoigaoka Hokkei, *gwa*. Superb impression; in perfect condition. 15 x 7 inches. Formerly in the Jacquin collection.
See note to no. 66.

15 73. JOSHU, MIKUNI-GOE FUDO TOGE: Fudo Protector of the Mikuni Pass. He appears in ghostly form on the hillside above a small waterfall under which a man assists a woman to wash her hands. Signed Aoigaoka Hokkei, *gwa*. Superb impression; in perfect condition. 15 x 7¹/₁₆ inches. Formerly in the Jacquin collection.
See note to no. 66.

25 74. SURUGA, SATTA TOGE: Satta pass in winter, clad in a mantle of snow. At the left travelers toil up the ascent; at the right, the blue water of the bay and snowy hills beyond. Signed Aoigaoka Hokkei, *gwa*. Fine impression; in perfect condition. 15 x 7 inches. Formerly in the May collection.
See note to no. 66.

[See illustration]

65 75. SOSHU, HAKONE NO SEKI: The barrier across the highway at Hakone in Sōshū, seen in winter after a snowfall. Signed Aoigaoka Hokkei, *gwa*. Superb impression; in perfect condition. 15 x 7 inches. Formerly in the Jacquin collection.
See note to no. 66.

[See illustration]

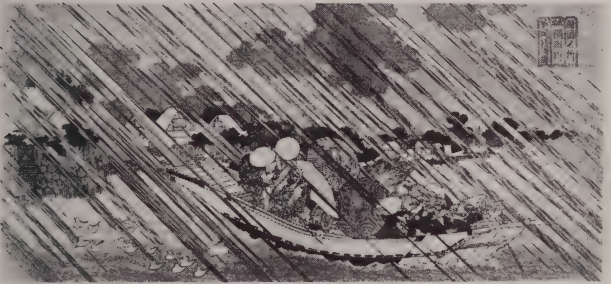
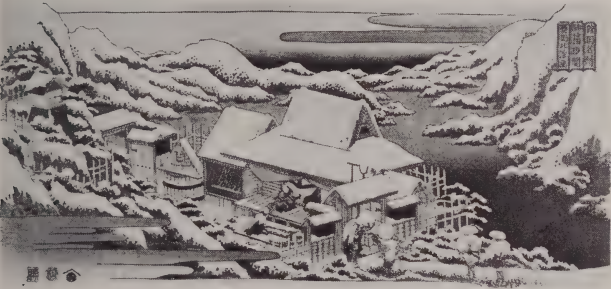
65 76. BUSHU, SUMIDA GAWA: A crowded ferry crossing the Sumida River in the rain. Signed Aoigaoka Hokkei, *gwa*. Superb impression; in perfect condition. 7 x 15 inches.

This is the finest design of the series. This print was shown in the Grolier exhibition of 1924; in that catalogue Mr Louis V. Ledoux states: "Print reproduced May Catalogue, no. 919. Subject reproduced Jacquin Catalogue, no. 195. Signed Aoigaoka (or Totoya) Hokkei, a signature which may be translated 'Hokkei of the Hill of Hollyhocks'."

Formerly in the May collection.

See note to no. 66.

[See illustration]



FROM TOP TO BOTTOM : NUMBERS 74-75-76

AOIGAOKA HOKKEI

1877. SNOW. Dark green branches of a pine tree, trained over a trellis, are almost covered by the falling snow; in back is a tea house to which guests with snow-laden umbrellas are welcomed by the host and two maids; the open *shoji* gives a view of the interior. Signed Hokkei. Superb impression; in perfect condition, except for slight crease in center from folding. $9\frac{3}{4} \times 13\frac{1}{2}$ inches. The rosy mist and silver snow makes this design a most cheerful and enlivening winter scene. One of a set of three entitled Moon, Flower and Snow.

From Yamanaka & Co.

78. TOSHI GAFU ZU: On the Heights. A Chinese sage stands on a rocky cliff gazing across a cloud-filled chasm at a high mountain. Signed Hokkei. Printed in blues and salmon pink. Fine impression in perfect condition.

One print of the series Illustrations of Chinese Poems.

UTAGAWA HIROSHIGE

Pupil of Toyohiro. Personal name Ando Tokitaro. First studio name Ichiyu-sai, changed later to Ichiyusai Hiroshige. Born 1797; died Oct. 12, 1858.

All the Hiroshige views have full margins.

172 79. OKISHU. A large junk with striped sail and other boats in the distance sail before the wind with Fuji looming large in the distance. Signed Hiroshige. Good impression; in perfect condition. $14\frac{5}{8} \times 9\frac{13}{16}$ inches.

This and the following four prints are from the Tokaido set, published by Maru-Sei about 1843-1845.

80. NUMADZU. Snowcapped Fujiyama rises high above a mountainous landscape; the castle town of Numadzu is in the middle distance amidst a wooded park. Signed Hiroshige. Fine impression; in perfect condition. $14\frac{1}{8} \times 9\frac{1}{8}$ inches.

Formerly in the Hirakawa collection.

See note to no. 79.

20 81. HARA. Fuji, covered with snow and ice, towers over mountains and hills; in the foreground, an icefield bordered with pine trees. Signed Hiroshige. Perfect impression; in perfect condition. $14\frac{5}{8} \times 9\frac{13}{16}$ inches.

From the Blanchard collection.

See note to no. 79.

82. KUWANA. A ferryboat filled with people sweeps across the harbor. Signed Hiroshige. Beautiful impression; in perfect condition. $14\frac{1}{4} \times 9\frac{1}{8}$ inches.

Formerly in the Hirakawa collection.

See note to no. 79.

UTAGAWA HIROSHIGE



[NUMBER 83]

100-
83. MARIKO. A snowstorm has covered the village among the hills with a thick white blanket. Signed Hiroshige. Fine impression; in perfect condition. $14\frac{1}{4} \times 9\frac{1}{8}$ inches.

See note to no. 109. One of the most sought-after prints of this series.

From Yamanaka & Co.

[See illustration]

UTAGAWA HIROSHIGE



[NUMBER 84]

84. OMI HAKKEI: KARASAKI YA-U. Night rain at Karasaki. Signed Hiroshige, *gwa*. Fine impression with foliage of the great pine tree darkest at the top; in perfect condition $14\frac{5}{8} \times 9\frac{7}{8}$ inches.

One of the prints from the set Eight Scenes of Omi.

[See illustration]

UTAGAWA HIROSHIGE



[NUMBER 85]

85. TADASU KAWA NO YUDACHI. The river bed at Tadasu in a heavy downpour. Signed Hiroshige. Superb impression; in flawless condition. $14\frac{3}{4} \times 9\frac{7}{8}$ inches.

One of ten prints from the rare Kyoto Meisho No Uchi set.

Formerly in the Rouart collection and illustrated in that catalogue.

From Yamanaka & Co.

[See illustration]

UTAGAWA HIROSHIGE

86. SETCHU. The Gion Shinto Shrine in falling snow; outside the gate three women, carrying umbrellas, pause to exchange greetings. Signed Hiroshige. Fine impression; in fine condition. $14\frac{5}{8} \times 9\frac{5}{8}$ inches.

One of ten prints from the Kyoto Meisho No Uchi set.

Formerly in the Ficke collection.

[See illustration]

87. BOATS ON A DARK RIVER, green shore, trees and gray hills beyond. Signed Hiroshige. Unusually fine impression; in perfect condition. $13\frac{1}{2} \times 8\frac{3}{4}$ inches.

No. 29 of the rare Yetatsu Tukaïdo or Gyosho series.

Formerly in the Ficke collection.

88. A SNOWY EVENING AT KAMBARA. Signed Hiroshige, *gwa*. Publisher: Takeuchi. Fine impression of this famous print; in perfect condition. 15×10 inches.

From the first Tokaido series; one of the Fifty-Three Stations of the Tokaido.

From Yamanaka & Co.

89. NIHONBASHI BRIDGE IN SNOW. White-capped Fuji rises in the distance; the white pigment splattered on for snow has oxidized. Signed Hiroshige. Published by Kawasho. Superb impression; in perfect condition. 15×10 inches.

A rare print from the series Toto Meisho (Famous Views of Yedo).

From Yamanaka & Co.

[See illustration]

90. WADA STATION, NO. 29; MICHIZUKI STATION, NO. 26. Wada shows a mountain pass in winter; the road, on which travelers are walking, winds between snow-covered hills. Fine impression; in perfect condition. $14\frac{3}{4} \times 10$ inches. Mochizuki shows a full moon behind a row of gnarled pines which lights the way along the road. Fair impression; in good condition. Both signed Hiroshige, *gwa*. $14\frac{13}{16} \times 10\frac{1}{16}$ inches.

From the set Sixty-nine Stations of the Kisokaido.

91. THE GROUNDS OF THE TENMANGU SHRINE AT KAMEIDO in falling snow. Signed Hiroshige, *gwa*. Publisher: Sano-ya Kihei. Fine early impression; in perfect condition. $14\frac{11}{16} \times 9\frac{7}{8}$ inches.

From the series Famous Places in the Eastern Capital.

[See illustration]



FROM TOP TO BOTTOM: NUMBERS 91-86-89

UTAGAWA HIROSHIGE



[NUMBER 92]

92. RYOGOKU NU YOIZUKI. Twilight moon at Ryogoku Bridge. Signed Ichiyūsai Hiroshige, *gwa*. Published by Kawaguchi Shozō. A late impression without the border but nevertheless a desirable print; in perfect condition. $14\frac{9}{16} \times 9\frac{1}{4}$ inches.

100- One of the eight prints from the first published set of the Toto Meisho series.

One of the designs said to have influenced Whistler.

Formerly in the Keane collection.

[See illustration]

100- 93. OI. Travelers crossing the Ju-san Toge, or Thirteen Passes, in a heavy snowstorm. Signed Hiroshige, *gwa*. Fine impression; in perfect condition. $14\frac{3}{8} \times 9\frac{5}{8}$ inches.

From Yamanaka & Co.

From the set Sixty-nine Stations of the Kisokaido.

UTAGAWA HIROSHIGE

94. STATION THIRTY-EIGHT FUJI-BAWA. Travelers entering a village down a steep slope with high mountains beyond; the falling snow has covered all with a white blanket. Signed Hiroshige, *gwa*. Fine impression; in perfect condition. $14\frac{9}{16} \times 9\frac{3}{4}$ inches.

A famous snow scene, from the Upright Tokaido series.

95. FIRST RACE COURSE HORSE-DEALERS STREET. Strips of freshly dyed cloth hang between willow trees to dry. Signed Hiroshige, *gwa*. Beautiful impression; in perfect condition. No. 6 of the series. $13\frac{13}{16} \times 9\frac{5}{8}$ inches.

From the series of Meisho Edo Hyakkei (Famous Sights of Edo, One Hundred Views).

96. WILLOW ISLAND. Signed Hiroshige, *gwa*. Superb impression; in perfect condition. No. 32 of the series. A sheet of the first edition. $14 \times 9\frac{7}{16}$ inches.

From the Metzgar collection.

97. NIGHT SCENE AT MATRUCHI YAMA. A geisha returning home along the river bank; on the dark shores lights of the houses show through the trees under a dark starry sky. Signed Hiroshige, *gwa*. Beautiful impression; in perfect condition. No. 34 of the series. $14 \times 9\frac{1}{4}$ inches.

From Yamanaka & Co.

98. DAWN OUTSIDE GATES OF THE YOSHIWARA. Signed Hiroshige, *gwa*. Fine impression; in perfect condition. No. 38 of the series. $14\frac{3}{16} \times 9\frac{3}{4}$ inches.

One of the artist's famous renderings of early dawn.

From the Matsuki collection.

99. SAKAI FERRY. White herons descending to join others on the edge of the deep blue river. Signed Hiroshige, *gwa*. Beautiful impression; in perfect condition. No. 58 of the series. $15\frac{1}{8} \times 9\frac{1}{4}$ inches.

From Yamanaka & Co.

UTAGAWA HIROSHIGE

15 100. ANOTHER COPY OF THE PRECEDING in which the dark blue strip in the channel of the river has been omitted. Signed Hiroshige, *gwa*. Beautiful impression; in perfect condition. No. 58 of the series. $15\frac{1}{8} \times 9\frac{5}{8}$ inches.

From Yamanaka & Co.

101. SNOW HILL AND DRUM BRIDGE AT MEGURO. Signed Hiroshige, *gwa*. Very fine impression of the first edition in perfect condition. No. 111 of the series. $13\frac{7}{8} \times 9\frac{1}{4}$ inches.

From Yamanaka & Co.

[See illustration]

102. FIREWORKS AT RYOGOKU BRIDGE with great rockets bursting in the sky. The sky is black, with a bright haze around the bursting rockets. Signed Hiroshige, *gwa*. Excellent impression in perfect condition. No. 98 of the series. $13\frac{3}{4} \times 9\frac{3}{16}$ inches.

One of the artist's famous designs.

From Yamanaka & Co.

[See illustration facing page 44]

10 103. THE TWELVE SHRINES OF KUMANO. Signed Hiroshige, *gwa*. Beautiful impression in perfect condition. No. 64 of the series. $14\frac{1}{4} \times 9\frac{1}{4}$ inches

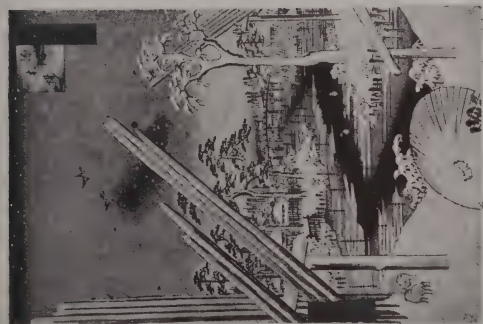
20 104. TIMBER YARD ON THE FUKA RIVER IN SNOW. In the foreground, the top of a yellow umbrella adds a contrasting note with the blue stream. Signed Hiroshige, *gwa*. Fine impression from the first edition in perfect condition. No. 106 of the series. $14\frac{3}{4} \times 9\frac{1}{4}$ inches.

From Yamanaka & Co.

[See illustration]

22 105. STREET IN SHIBA DISTRICT IN WINTER. Another fine snow scene. Sparrows are flying about snow-covered bamboos overhanging the blue stream. Signed Hiroshige, *gwa*. Very fine impression in perfect condition. No. 112 of the series. $13\frac{3}{16} \times 9\frac{1}{4}$ inches.

[See illustration]



[NUMBERS 104-101-105]

UTAGAWA HIROSHIGE

106. BIKUNI BRIDGE IN SNOW. The sign of a butcher shop is on the left. Signed Hiroshige, *gwa*. Fine impression in perfect condition. No. 114 of the series. $14\frac{1}{4} \times 9\frac{3}{4}$ inches.

107. A GREAT LANTERN, hanging in a gateway with a snow-covered avenue beyond. The orange lantern has oxidized to a lovely grayish lavender. Signed Hiroshige, *gwa*. Good impression in fine condition. No. 99 of the series. $14\frac{3}{16} \times 9\frac{9}{16}$ inches.
From Yamanaka & Co.

108. FOX FIRES. A scene under the trees on a starlit night. One of the most popular subjects of this series. Signed Hiroshige, *gwa*. Fine impression in perfect condition. No. 118 of the series. $14\frac{11}{16} \times 9\frac{7}{8}$ inches.
From Yamanaka & Co.

[See illustration]

109. O-HASHI NO YUDACHI. The great bridge during a summer shower. Signed Hiroshige, *gwa*. Superb impression in perfect condition. No. 52 of the series. $14\frac{3}{4} \times 9\frac{3}{16}$ inches.
Considered by many as the masterpiece of this series, and one of Hiroshige's most famous rain scenes.

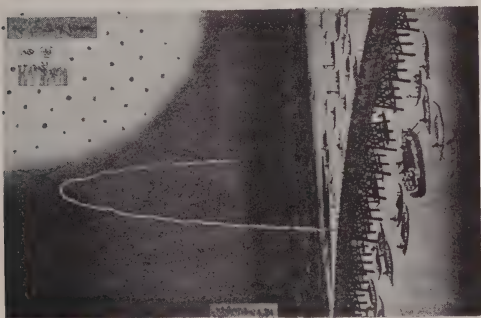
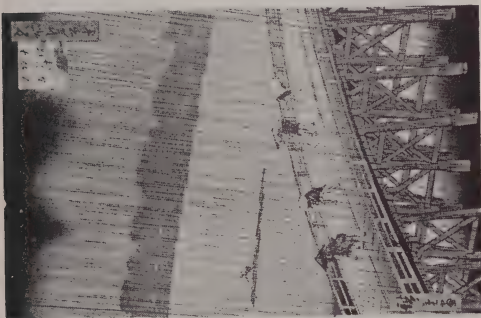
From Yamanaka & Co.

[See illustration]

110. TWO PRINTS FROM THE SERIES FAMOUS PLACES IN SIXTY ODD PROVINCES.

YAMATO PROVINCE. The Totsu river winding between gray and green hills partly covered by trees in autumn foliage. Signed Hiroshige, *gwa*. Fine impression in perfect condition. $14\frac{5}{8} \times 10$ inches.

HITACHI PROVINCE. A *tori* standing on a rock in the water before a village and green hills at sunset. Signed Hiroshige, *gwa*. Late impression in good condition. $13\frac{5}{8} \times 9\frac{5}{8}$ inches.



[NUMBERS 102-109-108]

UTAGAWA HIROSHIGE

111. LANDSCAPE OF SUWA LAKE. Original watercolor landscape by Hiroshige. Signed Hiroshige, with seal. Framed. $21\frac{1}{4} \times 9\frac{1}{2}$ inches.

From Yamanaka & Co.

[See illustration]

112. TWO PRINTS BY HIROSHIGE II FROM THE 36 VIEWS OF TOTO (YEDO).

MORNING MIST AT ZOJOJI TEMPLE. Signed Hiroshige. Fine impression in perfect condition. $14\frac{1}{8} \times 9\frac{5}{8}$ inches.

FERRY BOATS IN A SNOWSTORM. Signed Hiroshige. Fine impression in perfect condition. About $14\frac{1}{8} \times 9\frac{5}{8}$ inches.

113. THREE SHEETS OF THE SET FAMOUS VIEWS OF PROVINCES, OFTEN ACCREDITED TO HIROSHIGE I.

THE KISO MOUNTAINS. The deep gorge in winter. Signed Hiroshige, *gwa*.
THE MARUTA WHIRLPOOL. Rapids between Awaji and Shokoku Islands in Awa Province. Signed Hiroshige, *gwa*.

WINTER SCENE. A large bonfire, the smoke of which rises upward across the landscape. Signed Hiroshige, *gwa*.

All are fine impressions in perfect condition. $14\frac{1}{8} \times 9\frac{5}{8}$ inches each.

From Yamanaka & Co.

Uchiwa Fans

"Hiroshige made many designs for the embellishment of fans that were in common use by everyone in the warm season. The few impressions of these that have been preserved unused are usually early proofs. All of them are rare, many of them perhaps the only examples now in existence." Frederick W. Gookin in the Alexis Rouart catalogue.

A few of the examples in this collection have been cut to shape, or used. To the owner's mind this does not lessen their desirability, as most of them are attractive designs and possibly unique.

114. THE FISHERMAN. A man in a boat held by a pole thrust in the river bottom is about to drop his seine. A key block for a fan. Signed Hiroshige. Fine impression with entire sheet unused. There is a slight defect in the paper at the right of the net. $12 \times 8\frac{3}{8}$ inches.



[NUMBER III]

UTAGAWA HIROSHIGE

10 115. MIDNIGHT MEETING. Two actors in male and female roles are shown before a garden of chrysanthemums over which a full moon shines through the branches of a dark pine tree. Signed Hiroshige, *gwa*. Good impression in fine unused condition. $11\frac{7}{8} \times 9\frac{5}{16}$ inches.

10 116. A STUDY IN BLUE. A court lady and her young companion are being protected from a spring shower by an attendant with an umbrella. In the distance are a mountain and willow trees. Two herons fly to the farther shore. Signed Hiroshige, *gwa*. Publisher: Dansendo (Ibaya Sensaburo). Beautiful impression, unused, but cut to shape and creased once from folding. $11 \times 8\frac{1}{2}$ inches.

2 117. THE SEA GULL. Two sheets forming the front and back of a fan. One is a life-sized gull, and the other is in the same shape, but containing a landscape with steps descending to water and a boat landing. Unsigned, but with the publisher's mark, Dansendo (Ibaya Sensaburo), with censor's seal. Fine impression in unused condition. Front, $11 \times 7\frac{5}{8}$ inches; back, $10\frac{1}{2} \times 7\frac{3}{8}$ inches.

2 118. ASADA MOUNTAIN, ISE: ATSUTA BEACH. Three gaily dressed women out for a stroll under pine trees pause to look at the snow-covered peak. From a series entitled Ten Views of the Celebrated Mountains of the Provinces. Signed Hiroshige, *gwa*. Publisher: Dansendo (Ibaya Sensaburo). Impression of fine quality in perfect condition. $11\frac{5}{8} \times 8\frac{3}{4}$ inches.

Formerly in the Sir Leicester Harmsworth collection.

119. CROSSING THE STREAM. Three ladies similarly dressed in blue and white robes, holding gray parasols, are about to be ferried across the blue water in an orange-colored boat. Signed Hiroshige, *gwa*. Sealed by censor and publisher. Early impression in flawless condition. $11\frac{1}{4} \times 8\frac{11}{16}$ inches.

120. ACT FROM A PLAY. Three actors, two in male roles. The action takes place on a red lacquer stage in front of a charming background of cherry trees in full bloom against a dark evening sky. Signed Hiroshige, *gwa*. Beautiful impression in perfect condition. $10\frac{7}{8} \times 8\frac{11}{16}$ inches.

121. SUDDEN SHOWER. Passengers in a boat are protecting themselves from the rain with parasols, and waiting to cross the water. Signed Hiroshige, *gwa*. Publisher, Ibaya Kyubei. An impression of rare beauty and charm in fine unused condition, save for a slight crease. $10\frac{5}{8} \times 8\frac{7}{16}$ inches.

UTAGAWA HIROSHIGE



[NUMBER 122]

122. RABBITS AND THE FULL MOON. A fine example of Hiroshige's simplified design in perfection. Signed Hiroshige, with his seal. Superb impression in the finest possible condition.

The same subject was illustrated in the Frank Lloyd Wright catalogue.

[See illustration]

UTAGAWA HIROSHIGE

123. THE GREAT PINE AT KARASAKI. The famous tree seen at evening against the sunset glow. Signed Hiroshige, *gwa*. Fine impression, probably unique. In fair condition. It has been cut to shape and used. $11\frac{1}{4} \times 8\frac{3}{4}$ inches.

One of the outstanding designs of the fan collection. This sheet has been used, but the marks from the rays of the fan add rather than detract from the whole effect.

[See illustration]

124. RYOGOKU BRIDGE BY MOONLIGHT. A rare and unusually shaped fan. The entire landscape is in gray against a moonlit sky with blue water. A fleet of river boats passes beneath the structure. Signed Hiroshige *gwa*, with his seal. Fine impression in perfect condition. $10\frac{3}{8} \times 7\frac{7}{16}$ inches.

[See illustration]

125. FUJI FROM MIHONOURA. The mountain peak as seen from the shore. A blue print of great beauty and charm. Signed Hiroshige, *gwa*. Fine impression, trimmed partly to shape; otherwise perfect condition and unused. $11\frac{3}{8} \times 8\frac{3}{4}$ inches.

[See illustration]

126. FULL MOON AT TAKANAWA. The effect of evening is amazingly obtained by the simple use of grays and blue. Signed Hiroshige. Publisher: Omiya Yohei. Superb impression. The print has been used as a fan; it has been cut to shape and shows the ribs of the frame. $11 \times 8\frac{7}{8}$ inches.

Possibly the only one surviving.

[See illustration]



AT TOP : NUMBERS 126 AND 123
BELOW : NUMBERS 125 AND 124

UTAGAWA HIROSHIGE

127. THE AUTUMN MOON AT TAKANAWA. Series Tōto Hakkei. Eight Edo views, fan-mount shaped set on a rectangular yellow field. Signed Hiroshige, *gwa*, with his seal. Publisher: Fiji-Hiko. Good impression, perfect condition. $13\frac{3}{8} \times 9\frac{7}{8}$ inches.

From the Series, Toto Hakkei (Eight Views of Edo).

Formerly in the Jacquin collection.

[See illustration]

128. CHERRY BLOSSOM TIME. A retinue of people out to enjoy the blooms of many trees. A blue print of much delicacy, like a *surimono*. Signed Hiroshige. Superb impression; two wormholes repaired on left side, otherwise perfect. $18\frac{3}{4} \times 8\frac{1}{2}$ inches.

Possibly unique.

From Yamanaka & Co.

[See illustration]

129. VIEWING THE IRIS BLOOM. Narihira stands on a board foot path amid a field of iris blossoms at sundown. Signed Hiroshige, *gwa*. Impression of a fine soft quality in good condition, with an almost imperceptible crease down the center. $10\frac{1}{2} \times 8\frac{1}{2}$ inches.

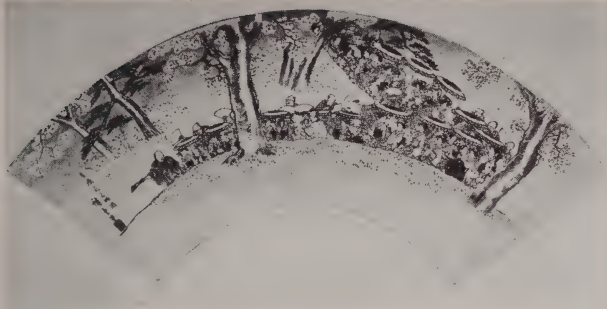
HOKUSAI

130. THE FALCON. The gray, white-breasted bird flies across a blue sky. Signed Hokusai. Superb impression in perfect condition. $12\frac{1}{2} \times 10$ inches.

According to Tanaka only two copies are known of this print. One of the artist's outstanding bird designs.

From Yamanaka & Co.

[See illustration facing page 82]



[NUMBERS 127 AND (AT TOP) 128]

UNKNOWN ARTIST

20- 131. WINDBLOWN GRASS ACROSS THE MOON. A delightfully simple design in brown, silver, and black. Unsigned. Fine impression in perfect condition. $10\frac{1}{8} \times 9$ inches.

UNKNOWN ARTIST

Pressed 132. THE DRAGON. A strong and simple design of the monster, printed in tones of gray. Signed and sealed. Signature undeciphered. Fine impression in perfect condition, save that it is trimmed to shape at the top. $11\frac{1}{2} \times 8\frac{7}{8}$ inches.

SADAHIDE

10- 133. THE BARGE. Three men on a tow path pulling a scow along the shore. A temple may be amid the trees in the foreground and a castle on the opposite shore. Signed. Good impression in fine condition. Slight crease down the center.

HORAI SHUNSHO

134. CHRYSANTHEMUMS. A beautiful design of gaily colored flowers against a gray sky. Signed Horai Shunsho. Superb impression in perfect condition. $12 \times 9\frac{1}{2}$ inches.

135. CAMELIAS AND BAMBOO. The red and blue blossoms with white stripes and green foliage against a gray background. Signed Horai Shunsho. Good impression in perfect condition. $12 \times 9\frac{3}{8}$ inches.

KOZANE KOBO

10- 136. THE GOOSE AND THE SWALLOWS. Possibly representing dawn and dusk. The goose against a black background, or dusk; the swallows against a rosy background, or dawn. Signed Kozane Kobo. Fine impression. A few small holes repaired on the right edge. $11\frac{13}{16} \times 9\frac{1}{4}$ inches.

Passed

UNKNOWN ARTIST

137. DRAGONFLIES. With rosy wings they fly through the air. Signature undeciphered. Fine impression in fair condition. Crease down the center. $11\frac{13}{16} \times 9\frac{13}{16}$ inches.

Passed

YOSHITSUNA FUSA

138. THE KITE. Bird-like men on the roof of a building, frightened by a large kite in the shape of a hawk. Signed Yoshitsuna Fusa. Superb impression and color in nearly perfect condition. $11\frac{7}{8} \times 9\frac{1}{8}$ inches.

UNKNOWN ARTIST

139. TWO FLOWER PRINTS.

AQUATIC FLOWERS. Purple iris and yellow arrowhead are seen in the blue water with a foggy atmosphere. Signed. Censor's seal, about 1826. $11\frac{1}{2} \times 8\frac{3}{4}$ inches.

PUPPIES AMONG THE FLOWERS. An amusing design treated simply. Unsigned. $12\frac{1}{8} \times 9\frac{3}{8}$ inches.

Both good impressions in fair condition.

KUNISADA

140. FLOWER ARRANGEMENT. A lady in a lavender dress is about to place iris blooms in a tall vase. Signed Kunisada, *gwa*. Fine impression in perfect condition. $9\frac{7}{8} \times 9$ inches.

Passed

141. LADY WITH AN UMBRELLA. She is warmly dressed in a blue coat and dotted muffler on a wintry day. Signed Kunisada, *gwa*. Impression of fine quality in fair condition. $11\frac{1}{4} \times 8\frac{1}{2}$ inches.

Passed

KUNIYOSHI

142. THE PLAID KIMONO. A woman holds a fan, with a design of a crab on it, in her hand, and gazes through the open shoji toward Mt. Fuji. Signed Kuniyoshi. Fine impression in fair condition. $11 \times 9\frac{5}{8}$ inches.



TOYOKUNI II

10- 143. THREE PORTRAITS. Unidentified actor in the role of a samurai with umbrella; unidentified actor in the role of a woman by the seashore; popular beauty with a blue parasol dressed in a gray robe with fine wavy design. All three signed Toyokuni. Publisher: Dansendo (Ibaya Sensaburo).

THE following item, from the recent sale of the Fuller collection, is included here with special permission of Mr Church.

UTAMARO

200- 144. WOMEN SEWING: Triptych. Three women engaged in sewing, and a girl with an insect cage. A boy teasing a cat with a mirror, and a baby leaning on its mother's lap, playing with a fan. Yellow background. Signed Utamaro *mitsu*. Publisher: Uemura. Collector's Seal: Wakai. Superb impression in superb condition. *Oban*, right sheet, 15 x 10 $\frac{1}{8}$ inches; middle sheet, 15 x 10 $\frac{1}{4}$ inches; left sheet, 15 x 9 $\frac{1}{8}$ inches.

Formerly in the Haviland collection and considered by him the finest of all his Utamaros, as well as his finest triptych.

[See illustration]

{END OF FIRST SESSION}

47997 v.2



AT TOP: NUMBERS 159 AND 149
BELOW: NUMBERS 162 AND 164

SECOND SESSION

Tuesday, February 26, 1946, at 2 p.m.

CATALOGUE NUMBERS 145 TO 274 INCLUSIVE

PORTRAITS OF ACTORS AND SCENES FROM DRAMAS

KATSUKAWA SHUNSHO

Pupil of Miyagawa Shunsui. Born in 1726; died January 22, 1793.

145. ONOE KIKUGORO AS SO NO JURO. Holding a caged bird aloft in the right hand; his robe is rose, lavender and green with a design of flying birds. Signed Shunshō. Fine impression in fine condition. $12\frac{5}{8} \times 5\frac{7}{8}$ inches.

146. ACTOR IWAI HANSHIRO IV. In female part; a graceful figure dressed in a lavender robe, with a design in yellow; the *obi* is pink with a design made from the actor's monogram. Signed Shunshō. Good impressions, slightly stained.

From the Hoyt collection.

147. ACTOR NAKAMURA NAKAZO II. As a sailor; he carries a paddle and stands by the border of a river. Signed Shunshō. Fine impression in fair condition; skilfully repaired above right shoulder of figure. $12\frac{5}{16} \times 5\frac{11}{16}$ inches.

Illustrated in Barbouteau, no. 502

Formerly in the Manzi collection.

148. ACTOR ICHIKAWA DANJURO V. As a samurai, dressed in black robe and holding an orange and grey umbrella over his head. Signed Shunshō, *gwa*. Fine impression in fine condition but trimmed at bottom and with a small moth hole. $12\frac{1}{4} \times 5\frac{1}{4}$ inches.

From the Rouart collection; no. 521 in catalogue and illustrated. Same print illustrated in V-I, vol. 2, no. 451.

149. ACTOR AS A FISHERMAN. Standing in a boat with a net thrown over his left arm and holding a lighted torch aloft in his right hand; a strong wind blows the flame across a black sky. Unsigned. Superb impression in flawless condition. $12\frac{5}{8} \times 5\frac{3}{4}$ inches.

From Yamanaka & Co.

[See illustration]

KATSUKAWA SHUNSHO

20. 150. THE ACTOR ICHIKAWA DANJURO IV. As a yeoman of Haniumura, killing his wife Kasane, impersonated by Yoshizawa Sakinosuki III. Signed Katsukawa Shunshō, *gwa*. Fine impression in perfect condition. $12\frac{5}{8}$ x $5\frac{5}{8}$ inches.

Scene from the drama "Tamura-maru Nanae no Kasane," performed at Nakamura-za, 1771. This print bears an inscription giving the date, theater, names of actors and their roles.

Formerly in the Jacquin collection.

10. 151. NAKAMURA NAKAZO I. As the lamplighter of a temple; he wears a dilapidated straw hat and holds an oil pot in outstretched hand while a woman, impersonated by Iwan Hanshirō IV, struggles with him for possession of an amulet in a brocade cover. Signed Shunshō with jar seal. Impression of fine quality in perfect condition. $12\frac{3}{4}$ x 6 inches.

15. 152. THE ACTOR OTANI HIROJI I. As a warrior in white, facing the actor Nakamura Nakazo as a warrior in white, on the right sheet; they are standing at the edge of a lake. The foreground is a soft yellow and in the upper part, the white costumes are set off by black backgrounds. Signed Shunshō. Fine impressions in perfect condition. $11\frac{5}{8}$ x $5\frac{1}{2}$ inches.

Two striking and dramatic prints, probably the right and left sheets of a triptych.

75. 153. LADY IN GREEN. NAKAMURA MATSUYE in a female role dressed in a green robe with lavender *obi*; she carries a bundle of roots in her left hand. Signed Shunshō. Beautiful impression in perfect condition. $12\frac{5}{8}$ x $5\frac{3}{4}$ inches.

[See illustration facing page 62]

Passed
154. NAKAMURA NAKAZO I AS A WARRIOR. In the rain, wiping his sword with his coat, an umbrella at his feet; his short coat is black and he has bare legs. Signed with jar seal. Superb impression, in perfect condition. $5\frac{5}{16}$ x $11\frac{3}{8}$ inches.

From Yamanaka & Co.

KATSUKAWA SHUNSHO



[NUMBER 155]

155. TWO WRESTLERS. Signed Shunshō. Superb impression in flawless condition. $12\frac{1}{4} \times 5\frac{5}{8}$ inches.

One of the artist's rare prints of wrestlers.

[See illustration]

RANSHU

Ran
The writer has been unable to find anything about this artist. He probably was a follower of Shunsho, about 1760.

156
156. THE ACTORS IWAI HANSHIRO IV AND MATSUMOTO KOSHIRO II standing, the other actor is, as yet, unidentified. Signed Ranshu. Good impression, in fine condition. $10\frac{7}{8} \times 9\frac{9}{16}$ inches.

A key block in a graceful design for a fan.

KATSUKAWA SHUNYEI

Pupil of Shunsho, chiefly known for his actor prints which are excellent as of marked individuality and artistic merit. Born in 1768; died in 1819.

157
157. ACTOR OKUBO TOKUGORO. As a warrior in a striped black and yellow robe, standing by a stream. Signed Shunyei. Fine impression in fine condition. $12\frac{1}{8} \times 5\frac{3}{8}$ inches.

Formerly in the Hoyt collection.

158
158. SAKATA HANGORO III. As a warrior dressed in a green and lavender coat. Signed Shunyei. Superb impression in perfect condition. $12\frac{1}{2} \times 5\frac{5}{8}$ inches.

159
159. ACTOR SAWAMORA SOJURO III. As a samurai standing by a doorway, dressed in a black coat with outer garment of gray covered with white polka dots. Signed Shunyei. Superb impression in fine condition but with a small wormhole. $12\frac{1}{2} \times 5\frac{9}{16}$ inches.

From Yamanaka & Co.

[See illustration facing page 59]

KATSUKAWA SHUNKO

Pupil of Shunsho. Worked about 1770 to about 1789 when paralysis of his right side and arm incapacitated him. Date of birth unknown; died in 1827.

160
160. ACTOR IWAI HANSHIRO. In female role of a peasant carrying a bundle of fagots on her head and dressed in a lovely gown of which the upper part is lavender decorated with pink fans and yellow flowers, the lower part and skirt white with ornamentation in pink, with a black *obi*. Signed Shunkō. Beautiful impression in perfect condition. $12\frac{3}{4} \times 5\frac{7}{8}$ inches.

Formerly in the Haviland collection, no. 183 and illustrated in that catalogue.

[See illustration]



KATSUKAWA SHUNKO

72. 161. ACTOR (PROBABLY YOSHIZAWA IROHA). As a woman standing in the snow, removing a snow-laden hat. Signed Katsukawa Shunkō, *gwa*. Beautiful impression in fine condition. 12 x 5 $\frac{3}{8}$ inches.

Formerly in the Jacquin collection, no. 53.

[See illustration on the preceding page]

73. 162. ACTOR ATTIRED IN A BLACK AND YELLOW PLAID COSTUME. Before a gray curtain; he holds a pipe and a roll of paper. Signed Shunkō. Superb impression in flawless condition. 12 $\frac{3}{4}$ x 5 $\frac{7}{8}$ inches.

From Yamanaka & Co.

[See illustration facing page 59]

IPPITSUSAI BUNCHO

74. A remarkably original designer of actor prints and a notable colorist. Worked circa 1766-1779.

163. WARRIOR WITH FAN. In pink coat and olive green plaid cloak fastened around the waist. Fine impression in fair condition.

SHUNRO (HOKUSAI)

75. 164. SAILOR WITH OUTSTRETCHED RIGHT HAND. Holding a paddle behind his back. Signed Shunrō. Publisher: Tsuta-ya Juzaburo. Superb impression in perfect condition. 12 $\frac{1}{2}$ x 5 $\frac{1}{2}$ inches.

Actor prints signed Shunro are very rare.

From Yamanaka & Co.

[See illustration facing page 59]

76. 165. A DAINTY SURIMONO. Two picturesque pine trees beside two thatched shelters with smoke streaming from them; distant mountains are gold and green; the waves of the surrounding water are in gaufrage. Signed. Fine impression in good condition. Size 5 $\frac{3}{4}$ x 8 $\frac{1}{8}$ inches.

This and the following 9 prints are *surimono* by various artists.

KATSUSHIKA HOKUSAI

166. TRAVELING BY BOAT. *Surimono*. A man in a boat being sculled along the shore; they pass beneath a gnarled pine branch that extends over the bamboo fence of a waterside garden. Signed. Beautiful impression in perfect condition. $8\frac{1}{4} \times 7\frac{1}{4}$ inches.

A charming and delicate composition.

From Yamanaka & Co.

KATSUSHIKA TAITO

167. CARP. A magnificent carp is swimming in a blue stream; the effect of water is enhanced by aquatic plants and silver bubbles in gauffrage. Signed Katsushika Taito. Superb impression in perfect condition. $7\frac{5}{16} \times 8\frac{1}{8}$ inches.

From Yamanaka & Co.

HOKKEI

168. SUMMER NIGHT ON THE SUMIDA RIVER. A woman in a long boat is leaning over the side dragging a piece of cloth in the water; boats and the distant village are silhouetted in gray through the gloom. A lovely *surimono* in a soft quality of grays, greens and tans; the waves are in gauffrage. Signed Hokkei. Fine impression in fair condition. $20\frac{3}{8} \times 7\frac{5}{8}$ inches.

169. THE FULL MOON. A royal party in a yellow barge, trimmed with red and adorned with silver designs, glides through the blue water. Signed Hokkei. Superb impression in perfect condition. $7\frac{1}{4} \times 8\frac{3}{8}$ inches.

YANAGAWA SHIGENOBU

Lived 1784-1832. Pupil and son-in-law of Hokusai. He is noted for his fine *surimono*. This artist should not be confused with Ichiryusai Shigenobu, the pupil of Hiroshige, and a less capable designer.

170. THE CHERRY TREE. A woman leans over a balcony looking down at the branches of a cherry tree in bloom; her blue and black costume is elaborately embroidered with red and white azalea blossoms. Signed Shigenobu. Beautiful impression in perfect condition. $6\frac{5}{8} \times 8\frac{3}{16}$ inches.

171. ROOSTER, CHICKENS AND RABBIT. A handsome black-tailed and black-breasted cock is looking curiously down at three baby chicks; in the background is a white rabbit, printed in gauffrage with mica. Signed Shigenobu. Seal: Ryusen. Fine impression in perfect condition. $7\frac{1}{16} \times 7\frac{3}{4}$ inches.

From Yamanaka & Co.

YANAGAWA SHIGENOBU

15- 172. STOPPING A RUNAWAY. A maid, in a beautiful costume of rose, blue, gold and silver, is attempting to halt a rearing black horse by stepping on its halter. Sealed. *Surimono*. Signed Shigenobu. Fine impression in perfect condition. $7\frac{13}{16} \times 7\frac{1}{8}$ inches.

From Yamanaka & Co.

HIDENOBU

2- 173. GODDESS OF THE MOON. The head and bust of a beautiful goddess with a white rabbit appears in the full moon against a black sky; white clouds in gauffrage swirl about her. Signed Hidenobu. Fine impression in perfect condition. $7\frac{3}{4} \times 6\frac{3}{4}$ inches.

From Yamanaka & Co.

RYU-HO

Passed 174. A WHITE RABBIT. An amusing white rabbit is printed with gray outline against a silver background; a poem is written in the silver. Signed Ryu-Ho. Fine impression in fine condition except for a crease from folding. $10\frac{7}{8} \times 8\frac{7}{8}$ inches.

From Yamanaka & Co.

UTAGAWA HIROSHIGE

Kwacho (Flower and Bird Pictures)

"This is the literal significance of the term, but it is a general category that includes other related subjects. Hiroshige's fame will ultimately rest quite as much on his compositions in this field as upon his work as a landscape artist." Frederick W. Gookin, in the Alexis Rouart Catalogue.

"Alilt against the emerald sky,
A tiny violet songster swings,
Clutching a branch in ecstasy
Of light and height and shiny things,
Singing, he swings; and swinging, I
For once am showered with joy of wings.

* * * * *

The peacock in his proud repose,
Wild geese that rush across the moon,
The little sleepy owl that knows
The wind-among-the-tree-tops tune,
The kingfisher that darts and glows
Over the reeds of the lagoon".

ARTHUR DAVIDSON FICKE.

UTAGAWA HIROSHIGE

175. BLACK AND WHITE UNDIVIDED TRIPTYCH. Center panel, a graceful spray of chrysanthemum; left, a badger; and right, a white crane. The three together making a charming combination. Signed Hiroshige *fude*. Fine impression in perfect condition. $13\frac{1}{2} \times 9$ inches.

176. A BLACK COCK ON A HILLSIDE IN FALLING SNOW. Signed Hiroshige *fude*. Good impression, but repaired at bottom. $14\frac{7}{8} \times 4\frac{7}{8}$ inches.

Formerly in the Gookin collection.

From the Spaulding sale.

Poem by Hachijintei.

177. SPARROW FLYING DOWN. A spray of pink roses hangs below him. Signed Hiroshige *fude*. Fine impression in good condition. $14\frac{1}{2} \times 5$ inches.

From the Jacquin collection.

178. BLUE AND RED PARROT. On a graceful vine-covered pine branch. Horizontal print. Signed Hiroshige *fude*. Fine impression in perfect condition. $13\frac{7}{8} \times 9\frac{1}{16}$ inches.

From Yamanaka & Co.

179. FLYCATCHER. Blue print of a flycatcher on a fruit-laden loquat branch. Large sized *kwacho*. Superb impression in flawless condition. $14\frac{3}{4} \times 6\frac{3}{4}$ inches.

From Yamanaka & Co.

[See illustration facing page 82]

180. HYDRANGEAS AND GREEN SONG BIRD. Signed Hiroshige *fude*. Fine impression in good condition. $14\frac{1}{2} \times 4\frac{3}{4}$ inches.

Formerly in the Gookin collection.

From the Spaulding sale.

181. MALLARDS AND WILD RICE. Ducks in full winter plumage are swimming in a blue stream. Signed Hiroshige *fude*. Late impression in perfect condition; slight crease. 15×5 inches.

UTAGAWA HIROSHIGE

182. RED AND BLUE PARROT. On a hanging black and gray grape-vine against a yellow background. Signed Hiroshige *fude*. Fine impression in perfect condition. 14 x 5 inches.

183. QUAIL AND POPPY. Signed Hiroshige *fude*. Fine impression in perfect condition. $14\frac{3}{4} \times 5\frac{1}{16}$ inches.

From Yamanaka & Co.

[See illustration]

184. FLIGHT OF FIVE SWALLOWS. Depicted above a flowering cherry tree. Signed Hiroshige. Seal: Ichiryusai. Publisher: Kawa-sho. Fine impression in perfect condition. 15 x 5 inches.

Another copy of this print is in the Grolier Club Catalogue of an Exhibit of Japanese Prints, no. 64. Louis V. Ledoux has translated the poem as follows:

"When twilight deepens
Home to the sheltering hills
Gather the swallows."

Subject reproduced in the Happer Catalogue, no. 289.

From the Hirakawa collection.

[See illustration]

185. SPARROWS AND CAMELIA IN A SNOWSTORM. Two birds are flying down under the red blossoms to the snow-covered ground. The gray sky is filled with snowflakes. Signed Hiroshige *fude*. Publisher: Tsutaya Kichizo. Superb impression in perfect condition. $13\frac{1}{2} \times 4\frac{1}{2}$ inches.

From Yamanaka & Co.

[See illustration]

186. CUCKOO. A cuckoo is flying through a shower over dark tree tops. Signed Hiroshige. Fine impression and condition. About 14 x 5 inches.

One of Hiroshige's most admired prints.

From the Spaulding sale.

[See illustration]

187. PHEASANT. A pheasant with gorgeous plumage searches for food among young ferns and reeds in a green marsh. Signed Hiroshige *hitsu*. Seal: Ichiryusai. Exquisite impression in perfect condition. $15\frac{3}{8} \times 5\frac{3}{16}$ inches.

From the Blanchard collection.



AT TOP: NUMBERS 184 AND 186
BELOW: NUMBERS 185 AND 183

UTAGAWA HIROSHIGE

122 188. GROSBEAK. A purple, blue, and gray grosbeak hanging to the branch of a maple tree against a yellow background. A charming color scheme. Signed Hiroshige *fude*. Beautiful impression in perfect condition. $9\frac{7}{8} \times 4\frac{1}{8}$ inches.
From Yamanaka & Co.

188A. TITMOUSE. A titmouse clings to the branch of a camelia in flower. Like a jewel. Signed Hiroshige *fude*. Superb impression and condition. $10 \times 4\frac{7}{8}$ inches.
From Yamanaka & Co.
Exhibited at the Grolier Club, 1924; no. 56 in the catalogue.

218 189. PEACOCK AND MAPLE. A lovely peacock is resting on the crotch of a maple in autumn foliage. Brilliant color; the plumage is finely rendered. Signed Hiroshige *hitsu*. Hiroshige in the seal. Splendid impression in perfect condition. $14\frac{7}{8} \times 5\frac{1}{8}$ inches.
From the Blanchard collection.

[See illustration]

228 190. TITMOUSE AND BAMBOO. A titmouse is hanging down on a spray of leaves against a blue sky. Signed Hiroshige *fude*. $13\frac{3}{8} \times 4\frac{1}{2}$ inches.

[See illustration]

238 191. WREN AND CHRYSANTHEMUMS. A little brown wren gaily sings amid rose and yellow blossoms. Signed Hiroshige *fude*. Superb impression in perfect condition. 15×5 inches.
One of Hiroshige's finest bird designs.

[See illustration]

312 192. PHEASANT AND PINE IN SNOW. Signed Hiroshige. Seal: Ichiryusai. Publisher: Kawa-sho.

Subject reproduced in the Metzgar Catalogue, 1916, no. 246. Again quoting the words of Louis V. Ledoux in the Grolier Catalogue, where is described another copy of the same subject, "The Chinese poem on the print might be rendered:

Eternal pine tree!
Snows of a thousand winters
Came and have vanished,
Leaving to thee their beauty,—
Oh, long-enduring."

[See illustration]



AT TOP: NUMBERS 189 AND 192
BELOW: NUMBERS 190 AND 191

UTAGAWA HIROSHIGE

193. SET OF FOUR BIRD PRINTS. Rare and beautiful undivided print of four designs. Upper left: a kingfisher, purple campanula and grasses against a yellow ground. Upper right: a green vireo on the pendent branch of a white flowered weeping cherry against a pink ground. Lower left: a yellow bird and purple althea against blue. Lower right: purple songster and pink begonia with blue ground. Each one appears to greater advantage by covering the other three. Signed Hiroshige. Fine impression in flawless condition. Each, $6\frac{3}{4} \times 4$ inches. Size of entire sheet $15 \times 10\frac{1}{8}$ inches.

From Yamanaka & Co.

[See illustration]

194. WILD GEESE. Wild geese flying down against the moon. Signed Hiroshige. Fine impression in fair condition. $14\frac{7}{8} \times 4\frac{7}{8}$ inches.

Besides the artist's signature, this print has his famous seal, a horse (*bá*), and a deer (*ka*), together, "*baka*", which means "fool". This subject was reproduced in V-I., vol. vi, no. 254. Formerly in the Gookin collection.

From the Spaulding sale.

195. TWO BLUE BIRDS. On a blossoming cherry branch. Signed Hiroshige *fude*. Fine impression in good condition. $10\frac{1}{8} \times 7\frac{1}{2}$ inches

A rare and unusually shaped print.

From Yamanaka & Co.

[See illustration]

196. PHEASANT. A pheasant sitting on a rock amid chrysanthemums. Signed Hiroshige *fude*. A late impression in fair condition; some wormholes have been repaired. $14\frac{7}{8} \times 6\frac{3}{4}$ inches.



[NUMBERS 195 AND (ABOVE) 193]

UTAGAWA HIROSHIGE

- 173 197. PHEASANT. Same composition as the preceding print, but a much handsomer color scheme, and an earlier impression. Signed Hiroshige *fude*.
" Publisher: Tenjudō. Nice impression in perfect condition. 15 x 6¾ inches.

[See illustration]

10. 198. BLUE AND GREEN PARROT. Fan print. The bird is on a flowering plum. The fan is white, grading into yellow at the bottom. Surrounding the fan is a lovely shade of blue, with the publisher's seal and the mark of the Hayashi collection. Signed Hiroshige *gwa*. Fine impression in fine condition, except for a crease in the center. 12⅞ x 8⅝ inches.

From Yamanaka & Co.

- 173 199. PARROT ON A BLOSSOMING BRANCH. A green and red parrot is resting on a branch of a cherry tree which is just starting to bloom. Signed Hiroshige. Unusual impression of a beautiful soft quality in perfect condition. 6⅞ x 14⅞ inches.

[See illustration]

- 173 200. EGRET AND IRIS. Signed Hiroshige. Seal: Hiroshige. Superb impression with gauffrage showing up the white plumage. Perfect condition. 15 x 6¾ inches.

This is the print that was in the Grolier Club exhibition of 1924. Louis V. Ledoux writes in the catalogue: "On the print is a quotation of two lines from a Chinese poem:

When white herons light in a
field it is like the fall of a
thousand flakes of snow, but
flower-like is the yellow
nightingale (Uguisu) on a tree.

There are two or three variations of this subject. The state shown is believed to be the original."

Another is reproduced in the V-I. Catalogue, vol. VI., no. 246.

[See illustration]



UTAGAWA HIROSHIGE

22- 201. KINGFISHER AND HYDRANGEA. Signed Hiroshige. Seal: Yusai. Publisher: Jakurindo. Superb impression in perfect condition. $14\frac{3}{4} \times 6\frac{7}{8}$ inches.

This subject was reproduced in color in the V-I catalogue, vol. VI, no. 244.

This is the print that was in the Grolier Club exhibition.

The English, as rendered by Mr Ledoux, is:

"You bloom not in water,
O Hydrangea, but there is
the smack of water about you now."

From Yamanaka & Co.

[See illustration]

21- 202. A SMALL BIRD. A small bird is depicted on the blossoming branch of a wild cherry. Signed Hiroshige. Seal: Ichiryusai. The other seal is probably the poet's, and seems to read Ryoshin-Sho. Superb impression in perfect condition. $14\frac{3}{4} \times 6\frac{3}{4}$ inches.

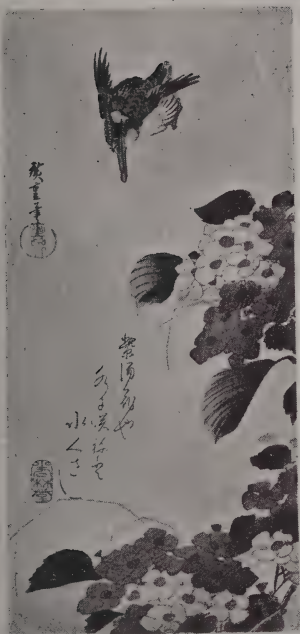
This print was also in the Grolier Club Exhibition, and illustrated in the catalogue. Mr Ledoux writes: "The Chinese poem on this bird print reads:

While the fair landscape holds me under
blossoming trees, forgetful of returning,
the spring wind lures me to go and get
drunk beside the wine cask."

Formerly in Mrs Fenallosa's collection.

From Yamanaka & Co.

[See illustration]



[NUMBERS 201 AND 202]

UTAGAWA HIROSHIGE



120-

203. OWL AND PINE BRANCH. Signed Hiroshige. Seal: Yusai. Superb impression in perfect condition. $14\frac{3}{4} \times 5$ inches.

Subject reproduced in V-I Catalogue, vol. VI, no. 252, but wrongly numbered.

This identical print was exhibited in the Grolier Club Exhibition of 1924, where it was described as follows: "A sleepy little brown owl on a pine-branch, with the white crescent of the twilight moon behind him. This is one of Hiroshige's most charming bird prints, and the poem on it, a-Tanka, by Hachijintei, is equally delightful:

Blissful sails the owl
In his moon-boat three nights old;
Yea, and the pine-boughs
Wind-swept, are harps; but sounded
Alas! for ears unhearing.

It may be added that the moon is supposed to be most beautiful when it is just three nights old; before that it is too thin, later, too gross".

[See illustration]

[NUMBER 203]

UTAGAWA HIROSHIGE



[NUMBER 204]

204. PEACOCK AND PEONIES. A handsome sapphire-throated peacock with raised tail struts behind exquisite pink and white peonies. Signed Hiroshige. Seal: Ichiryusai. Superb impression in flawless condition. $14\frac{7}{8} \times 6\frac{7}{8}$ inches. Another of the artist's popular bird prints.

Illustrated in V-I, vol. vi., no. 243. Subject illustrated on cover of the Blanchard catalogue.

[See illustration]

UTAGAWA HIROSHIGE

140- 205. KAKEMON-YE. PEACOCK AND PEONIES. A peacock in full plumage sits on a rock around which pink and white peonies are growing. Signed Hiroshige, *fude*. Superb impression in flawless condition. $28\frac{1}{2} \times 9\frac{5}{8}$ inches.

This print is carefully framed, mounted loosely on a cradled back, and can easily be removed for examination.

From Yamanaka & Co.

[See illustration]

HOKUSAI

20- 206. PLUM BRANCH IN BUD. A graceful spray with pink buds stretches across the full moon in a gray sky. Unsigned. Fine impression in perfect condition. $14\frac{3}{8} \times 7\frac{13}{16}$ inches.

From Yamanaka & Co.

12- 207. YELLOW BIRDS AND YELLOW FLOWERS. Diptych. Right sheet: three yellow birds on the ground; left sheet: sprays of yellow blossoms with gold and white butterfly in gaufrage. Signed Hokusai. Fine impression in perfect condition. $10\frac{3}{4} \times 7\frac{1}{2}$ inches.

These sheets originally were undivided but, unfortunately, were severed when mounted.

KATSUSHIKA TAITO

Passed 208. SPRAY OF CHRYSANTHEMUM. Graceful design in ecru on a dark blue ground. Signed Beika Dōjin Taito. Beautiful impression in perfect condition. $13\frac{1}{2} \times 4\frac{3}{4}$ inches.

Formerly in the Field collection.

Subject illustrated in V-I., vol. v.



[NUMBER 205]

KEISAI-YEISEN

209. FALCON AND SPARROW. A falcon perched on a branch of a snow-covered pine looks up at a sparrow flying above him. On the same sheet is printed another design of a purple iris so mounted that it is hidden by the mat. Signed Keisai-Yeisen. Superb impression in flawless condition.

Subject illustrated in V-I, vol. iv, no. 169.

[See illustration]

ITO JAKUCHU

210. BIRDS. A set of six magnificent designs of birds. In superb condition, except that the design of the parrot has been cut to shape.



AT TOP: NUMBER 130
BELOW: NUMBERS 179 AND 209

ITO JAKUCHU

50- 211. GEMPO YOGWA. VEGETABLES AND INSECTS. Book published by Tahara Kanbei. With 48 pages of designs in white on a solid black background by Jakuchu. One volume, 11 x 7 inches. Brocaded silk covers enclosed in a brocade folder.

A rare and beautiful book in fine condition, except for wormholes.

[See illustrations]



ITO JAKUCHO



[NUMBER 212]



[NUMBER 213]

20- 212. GRAY ROOSTER. A gray rooster with olive green breast stands on one leg against a black background. His red comb and yellow leg add just the right notes of color. Superb impression in flawless condition.

[See illustration]

22- 213. WHITE ROOSTER. A white rooster courts a white hen who crouches at his feet, the color combination of olive green, dull red, and a touch of yellow against a black ground. Probably a companion sheet of the preceding print. Fine impression in flawless condition.

[See illustration]

ZESHIN

This artist was famous as a lacquer designer, and also as a painter of marked distinction.

214. FAMILY OF MICE. White mice are cleverly and simply depicted by the use of a few gray lines, pink noses, and ear tips. Signed Zeshin. Seal: Koma. In fine condition, except in upper left corner there are a few creases. $14\frac{1}{16}$ x $9\frac{3}{4}$ inches.

Formerly in the S. M. Mori collection.

[See illustration on the following page]

215. TROUT SWIMMING IN A STREAM. Signed Zeshin Shai. Seal: Tairyukio. Fine impression in good condition, except for a stain along the right edge.

Another interesting design by this great artist.

SUGAKUDO AND UNKNOWN ARTIST

216. TWO PRINTS.

PARROT. A gorgeous red and blue parrot on a rock. The branch of a catalpa tree in bloom extends in back. Fine impression in perfect condition. This is number ten of the series of 48 birds, and is thought by some to be the best of the series.

YELLOW BIRD. Chinese print. A yellow bird clinging to a spray of yellow blossoms. Artist unknown. Good impression in perfect condition.

KIMURA RIOKUSO

Middle XIX Century.

217. JAPANESE BIRD DRAWINGS. A series of 89 color drawings of the game and song birds of Japan. Painted on a long scroll measuring 28 feet in length by 11 inches in height. Probably early XIX century.

These splendid drawings, done with a free realism and beautiful color, representing the better known birds of Japan, cover the water birds, shore birds, upland game birds, and the various song birds, with a few species of pigeon and the owl. The larger ones include the ducks, herons, pheasant, shore birds like the sand pipers, snipe, gulls, etc. The small varieties include the creepers, the woodpeckers, and the fly catchers. Each example is named in Japanese characters. The scale is almost life size.

KOBAYSHI KYOCHIKA



[NUMBERS 218 AND (ABOVE) 214]

423
218. MORNING GLORIES. Rose and blue morning glories against an olive green background. Superb impression in flawless condition. $13\frac{7}{8} \times 9\frac{1}{2}$ inches. One of the artist's outstanding masterpieces.

From Yamanaka & Co.

[See illustration]

KUNIYOSHI

219. FILIAL PIETY. Three prints from the set Filial Piety and a print showing studies and caricatures. All good impressions in good condition.

10- 220. THE VISION OF SHAKYAMUNI. Nicherin and soldiers who guard him see a vision of Buddha standing on the trunk of a graceful budding plum tree, on a moonlit night. Signed Chō-ō-rō Kuniyoshi, *gwa*. Fine impression in perfect condition. $14\frac{1}{2} \times 9\frac{1}{2}$ inches.

221. TWO PRINTS.

12- THE SUSPENDED ROCK. The version illustrated in this print, selected from others as the correct one, is that the follower of another Buddhist sect had challenged Nicherin to a test of power. He caused, by fervent prayer, a great rock to rise above their heads. Nicherin, in implicit faith that his own doctrine would be upheld, made a silent prayer, with the result that the rock remained suspended in the air, while his rival vainly tried to recall it to earth. The defeated man, convinced of Nicherin's greater powers, became one of his disciples. Signed: Ichiyūsai Kuniyoshi, *fude*. Impression of fine quality in perfect condition. $14\frac{3}{4} \times 9\frac{3}{4}$ inches.

Formerly in the Hamilton Easter Field collection.

NICHERIN PREACHING TO FISHERMEN. He is seated on a river bank. Two fishermen seated in a boat, with a cormorant on the prow, are listening to him. Signed Ichiyūsai Kuniyoshi, *fude*. Fine impression in good condition. The orange sky has oxidized. $14\frac{7}{16} \times 9\frac{7}{16}$ inches.

222. TWO PRINTS.

10- THE AVERTED EXECUTION. Condemned by the shogun Tokimune to be executed at Tatsu-no-Kuchi, Nicherin is saved when the executioner's sword breaks. Signed Ichiyūsai Kuniyoshi, *gwa*. Fine impression in perfect condition. The orange rays of the sun are oxidized. $14\frac{3}{4} \times 9\frac{3}{4}$ inches.

Formerly in the Hamilton Easter Field collection.

NICHERIN ARRESTING AN ATTACK. At Koshigoe in the 11th month of 1274, Nicherin is attacked by men ordered to kill him. He holds up his rosary and the rays emitting from it turn their weapons aside. Signed Ichiyūsai Kuniyoshi, *fude*. Fine impression in perfect condition. $13\frac{3}{4} \times 8\frac{3}{4}$ inches.

KUNIYOSHI

170- 223. NICHÉRIN CALMING THE WATER BY PRAYER. On his way into exile on the Isle of Sado a terrific storm is quelled by casting over the waters a Buddhist invocation. Signed Ichiyūsa Kuniyoshi, *fude*. Superb impression in perfect condition. $14\frac{1}{2} \times 10$ inches.

From Yamanaka & Co.

[See illustration]

170- 224. PRAYER FOR RAIN ANSWERED. Nicherin standing on a rock overhanging the sea at Kamakuro, after the long drought of 1271. The rain descends in answer to his prayer. An attendant holds a red umbrella over his head, while another attendant holds up his hands in amazement. Signed Ichiyūsa Kuniyoshi, *fude*. Superb impression in perfect condition. $14\frac{1}{8} \times 9\frac{1}{8}$ inches.

From Yamanaka & Co.

[See illustration]

95- 225. NICHÉRIN IN EXILE IN SADO-GA-SHIMA. Exiled to the island of Sado in the Sea of Japan, Nicherin leaves the village of Terodomari in a snowstorm on his way to Tsukahara. There he lived for about three years, when he was allowed to return to Kamagura. Signed Ichiyūsai Kuniyoshi, *fude*. Superb impression, without the ugly line marking the horizon; in perfect condition except for a center crease. The snow on the mountains is oxidized. $14\frac{3}{8} \times 9\frac{3}{4}$ inches.

One of this artist's most famous designs.

From Yamanaka & Co.

[See illustration]

226. BATHERS IN A POOL. The Ryōben Waterfall at Oyama, pouring into a pool where many bathers disport themselves. Signed Ichiyūsai Kuniyoshi, *gwa*. Fair impression in fine condition. $9\frac{5}{8} \times 14\frac{1}{4}$ inches.

Formerly in the Rouart collection.

227. UNDER THE BRIDGE. A boatman is sculling two women under Eitai Bridge to Tsukuda Island, which is seen in the middle distance. Signed Ichiyūsai Kuniyoshi, *gwa*. Good impression in fair condition. $14\frac{5}{8} \times 9\frac{15}{16}$ inches.

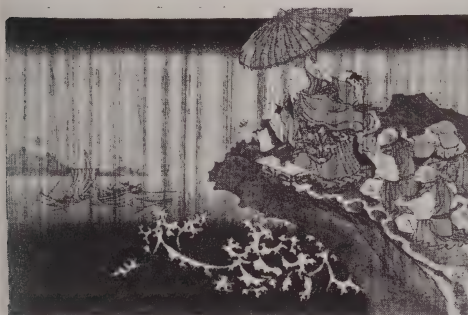
Subject illustrated in V-I, vol. vi, no. 137.

Formerly in the Field collection.



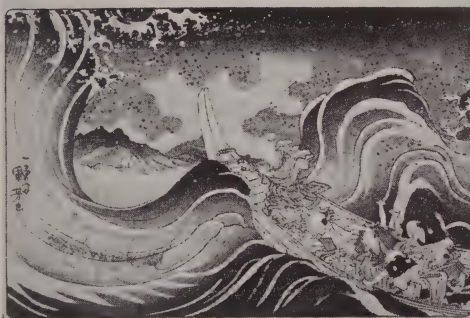
高田街一代略圖

會德 左川 塚原 畫中



高田街一代略圖

大泉 公 繪 畫 中 島 原 街



高田街一代略圖

會德 左川 塚原 畫中

[FROM TOP TO BOTTOM: NUMBERS 225-224-223]

KUNIYOSHI



[NUMBER 228]

228. THE RAIN STORM. Bare-legged men under yellow umbrellas hurrying along the bank of the Sumida River at Onmayagashi, Edo, in a heavy downpour of rain. Superb impression in perfect condition. $14\frac{7}{16} \times 11\frac{1}{16}$ inches.

One of Kuniyoshi's greatest prints.

Another copy illustrated in V-I, vol. vi, no. 138.

From Yamanaka & Co.

[See illustration]

229. THE FORTY-SEVEN RONIN. Triptych. A scene depicting the Forty-seven Ronin assembling at Ryōgoku Bridge for the night attack on Moronao. The 11th act of Chūshingura. Signed Ichiyūsai Kuniyoshi, *gwa*. Fine impression in perfect condition. $15\frac{1}{8} \times 30\frac{1}{2}$ inches.

Formerly in the Alexis Rouart collection.

From Yamanaka & Co.

KUNIYOSHI

230. THE FORTY-SEVEN RONIN. A book of fifty prints depicting characters in the story of the Forty-seven Ronin. All are dramatic compositions. Fine impressions in fine condition. 14 x 10 inches.

From Yamanaka & Co.

231. EVENING AT RYOGOKU. Men are swimming in the right foreground, and at the left, the boat of a peddler of fruit and cakes is hauled alongside a barge filled with pleasure-seekers. In the middle distance fireworks are being set off from a boat. Signed Ichiyūsai Kuniyoshi, *gwa*. Impression of fine quality in good condition except for a crease. 14¾ x 10⅛ inches.

232. THE GHOST. A terrifying apparition of Sakuraso Goro dressed in a diaphanous blue robe, walking with hands outstretched on a dark night. Superb impression in perfect condition. 14 x 9⅝ inches.

From Yamanaka & Co.

233. DENIZENS OF THE SEA. Octopus on a rock watching two red fish swimming in a blue sea. Signed Ichiyūsai Kuniyoshi. Publisher: Marabun. Superb impression in perfect condition. 15 x 5 inches.

Formerly in the Haviland collection.

234. LEAPING CARP. A black and gray carp swims upward against a black ground graded into blue. Signed Kuniyoshi. Publisher: Marabun. Impression of beautiful quality in perfect condition. 15⅛ x 5⅛ inches.

From Yamanaka & Co.

235. THE WHALE. A large cetacean monster of the deep. A tremendous black whale silhouetted against light green shoal water at the edge of a reef is seen in the rougher and bluer deep. Numerous boats with harpooners in the bow, some of whom already have thrown their weapons, are pursuing him and almost surrounding him. Signed Kuniyoshi, *gwa*. Publisher: Kinkōdō (Yamaguchiya Tobei). Left and middle sheets of a triptych. Each, 14¾ x 9⅞ inches.

From Yamanaka & Co.

IMPORTANT BOOKS ON JAPANESE ART AND SALES CATALOGUES

237. ESTAMPES JAPONAISES PRIMITIVES . . . Exposées au Musée des Arts Décoratifs en Février, 1909. Catalogue dressé par M. Vignier avec la collaboration de M. Inada. *With numerous plates.* Text in French. Folio, cloth. Paris [1909]

ONE OF 100 COPIES. Below each illustration is, written in pencil, the name of the artist, French translation of the Japanese inscription on the plate, and size.

238. HARUNOBU, LORIUSAI, SHUNSHO. Estampes Japonaises . . . Exposées au Musée des Arts Décoratifs en Janvier, 1910. Catalogue dressé par M. Vignier avec la Collaboration de M. Inada. *Numerous plates, some IN COLOR.* Text in French. Folio, cloth. Paris [1910]

ONE OF 100 COPIES. Below each illustration is written in pencil the name of the artist, French translation of the Japanese inscription on the plate, and size.

239. KIYONAGA, BUNCHO, SHARAKU. Estampes Japonaises . . . Exposées au Musée des Arts Décoratifs en Janvier, 1911. Catalogue dressé par M. Vignier, avec la collaboration de M. Inada. *Numerous plates IN COLOR and in black and white.* Text in French. Folio, cloth. Paris [1911]

ONE OF 125 COPIES. Below each illustration is written in pencil the name of the artist, French translation of the Japanese inscription on the plate, and size.

240. UTAMARO. Estampes Japonaises . . . Exposées au Musée des Arts Décoratifs en Janvier, 1912. Catalogue dressé par M. Vignier avec la collaboration de M. Inada. *Numerous plates IN COLOR and in black and white.* Text in French. Folio, cloth. Paris [1912]

ONE OF 130 COPIES.

241. YEISHI, CHOKI, HOKUSAI. Estampes Japonaises . . . Exposées au Musée des Arts Décoratifs en Janvier, 1913. Catalogue dressé par MM. Vignier et Jean Lebel avec la collaboration de M. Inada. *Numerous plates, a few IN COLORS.* Folio, cloth. Paris [1913]

ONE OF 130 COPIES.

242. TOYOKUNI HIROSHIGE. Estampes Japonaises . . . Exposées au Musée des Arts Décoratifs en Janvier, 1914. Catalogue dressé par MM. Vignier et Jean Lebel. Avec la collaboration de M. Inada. *Numerous fine plates, several IN COLOR.* Text in French. Folio, plates and text laid in loosely in a cloth folder. Paris [1914]

ONE OF 130 COPIES.

243. JAPANESE COLOUR PRINTS. By Laurence Binyon and J. J. O'Brien Sexton. *With colored reproductions, and other plates.* 4to, full pig-skin, gilt top, uncut. London, 1923

ONE OF 100 COPIES, SIGNED BY THE AUTHORS. With an extra set of the 16 colored plates, enclosed in a 4to cloth-backed board portfolio.

244. SUBJECTS PORTRAYED IN JAPANESE COLOUR PRINTS. A Collector's Guide. With List of Artists, Reproductions of Artists' Signatures, Publisher's Seals and Actors' Crests; Bibliography and Index. By Basil Stewart. 22 COLORED PLATES, and numerous other illustrations. Folio, original cloth-backed boards, uncut. London, 1922

245. A CATALOGUE OF JAPANESE & CHINESE WOODCUTS Preserved in the Sub-Department of Oriental Prints and Drawings in the British Museum. By Lawrence Binyon. *Numerous reproductions, some IN COLOR.* Small 4to, original cloth. [London] 1916

246. SALES CATALOGUES CONTAINING JAPANESE PRINTS, and a work printed in Japanese. Together 7 vols., 4to and small 4to, wrappers. [Paris, v.d.]

Comprises: Collection Raymond Huet. Objets d'Art d'Extrême-Orient . . . May 16, 1928 ✧ Collection P. A. Isaac. Objets d'Art du Japon. Dec. 23, 1925 ✧ Catalogue dressé par M. Charles Vignier en collaboration avec Mlle M. Densmore de la Bibliothèque de Livres Japonais Illustrés. Appartenant à M. Emile Javal. Première Partie. November 17, 1927 ✧ Belle suite d'Estampes Japonaises . . . Collection de Monsieur Getting, de Londres . . . May 6, 1930 ✧ Estampes Japonaises Composant la Collection d'un Amateur . . . Dec. 11, 1926 ✧ Collection de Monsieur G. Charpenay . . . Objets d'Art de la Chine et du Japon . . . November 6, 1925; and a work printed in Japanese, with a full plate in color.

247. CATALOGUES OF SALES OF JAPANESE PRINTS held under the auspices of the American Art Association. *All illustrated.* Together 8 vols., including a duplicate of one, 8vo, wrappers and boards. New York, v.d.

Comprises: The Splendid Private Collection of Mr K. Kawaura, Dec. 1, 1925. PRICED COPY ✧ Ukiyo-e Paintings, Japanese and Chinese Color-Prints, the S. H. Mori Collection. Text by Frederick W. Gookin, Dec. 9-10, 1926 ✧ Trowbridge Hall Collection, April 22, 1921. *Two copies* ✧ Collection of Alexis Rouart of Paris, Feb. 6, 7, 1922 ✧ The Schraubstadter Collection, Feb. 10-11, 1921 ✧ The Hamilton Easter Field Collection, Dec. 7, 1922 ✧ The Property of Bernard Welby . . . and Arthur I. Erlanger, April 18, 1923.

248. DESCRIPTIVE CATALOGUE OF JAPANESE COLOUR-PRINTS, the Collection of Alexander G. Mosle. Catalogued by Frederick W. Gookin. *Colored frontispiece.* 8vo, boards; and *portfolio of 8 COLORED reproductions of plates*, 4to, cloth. Together 2 pieces; in a cardboard box.

Leipzig, 1927

ONE OF 500 COPIES.

249. A DESCRIPTIVE CATALOGUE of an Exhibition of Japanese Figure Prints from Moronobu to Toyokuni. By Louis V. Ledoux. *Colored frontispiece, and other full-page plates.* 8vo, boards, uncut.

New York: The Grolier Club, 1924

ONE OF 300 COPIES.

250. A DESCRIPTIVE CATALOGUE of an Exhibition of Japanese Landscape, Bird, and Flower Prints, and Surimono from Hokusai to Kyosai. By Louis V. Ledoux. *Frontispiece in color, and other full-page plates.* 8vo, boards, paper label, uncut.

New York: The Grolier Club, 1924

ONE OF 300 COPIES.

251. ILLUSTRATED CATALOGUE of Japanese Color Prints . . . of Kenkiche Hirakawa. *Reproductions.* Text in Japanese. Folio, gold-brocaded silk.

[Tokyo, 1917]

252. CATALOGUES OF SALES OF JAPANESE PRINTS held under the auspices of the Anderson Galleries; with one in duplicate. Together 7 vols., 8vo, wrappers.

New York, v.d.

Comprises: Collection of Kano Oshima of New York City, Feb. 26, 1923 ✧ Collection of Bunkio Matsuki, Jan. 19-20, 1920 ✧ From Three Different Collections, Oct. 22-24, 1923. *Two copies* ✧ Professor John Getz, Jan. 14, 1925 ✧ Japanese Color Prints, Collected by Arnold Genthe, Jan. 22-23, 1917 ✧ Collections of Dr. J. C. Webster and W. P. R. Southern, Dec. 2, 1920.

253. CATALOGUES OF SALES OF JAPANESE PRINTS held under the auspices of the Walpole Galleries; one catalogue in triplicate. Together 7 vols., 8vo, wrappers.

New York, v.d.

Comprises: The Collection of Mrs Adolphe Borie, May 1-2, 1919. PRICED COPY ✧ Japanese Color Prints from The Art Museum, Bremen, Nov. 10-11, 1922. *Three copies*; one copy PRICED ✧ A Collection from Berlin, Germany, Jan. 31 and Feb. 1-2, 1923 ✧ The Collection of Dr Isaac Dooman, Feb. 11-12, 1924 ✧ Collection of Frederick W. Hunter, March 12, 1919.

254. CATALOGUES OF PUBLIC SALES OF JAPANESE PRINTS held in Paris. Together 5 vols., small folio and 8vo, wrappers.

Paris, v.d.

Comprises: Collection Manzi. Deuxième Partie. Sold Nov. 11, 1920. PRICED COPY ✧ Collection Hubert [and] Collection de Madame la Vicomtesse de S . . . , sold March 23, 1928 ✧ Collection de M. P. Sarda, November 26-30, 1923 ✧ Collection Ch. Haviland, Estampes Japonaises, Deuxième Partie, sold June 5-6, 1923 ✧ Collections Raymond Koechlin, Edmond et Marcel Guérin, Ch. Salomon, sold June 11, 1926.

255. A COLLECTION OF BOOKS ON JAPANESE PRINTS, including sales catalogues. Together 7 vols., small folio to 12mo. V.p., v.d.

Comprises: Process of Wood-Cut Printing Explained [Tokyo, 1920] ✧ Notes, issued by The Fogg Art Museum, vol. 1, no. 3, Jan., 1923 ✧ Exhibition of Japanese Prints. Illustrated Catalogue with Notes and Introduction. London, Yamanaka & Co., 1926 ✧ Collection Emile Javal, Estampes et Eventails d'Hiroshige, sold Nov. 27, 1933, Paris ✧ Collection Ch. Haviland. Estampes Japonaises, Deuxième Partie. Sold June 6, 1923 ✧ Objets d'Art du Japon et de la Chine, Collection de M. Ch. Salomon, sold June 11, 1912 ✧ Book printed in Japanese.

256. EIGHTEENTH AND NINETEENTH CENTURY JAPANESE story books and books of poetry. Text in Japanese. *All illustrated in black and white.* 10 vols., 12mo, paper covers.

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260. COLLECTION CH. HAVILAND. [Catalogues of the First, Tenth, Fourteenth, Fifteenth, and Seventeenth sales, November 27, 1922-June 17, 1925.] *All illustrated.* 5 parts, 4to, wrappers. [Paris, 1922-5]

PRICED COPIES of the catalogues of the first and tenth sales, which are Parts I and II of the collection of Japanese prints; the pricing is in ink and in some cases the name of the purchaser is written. The parts for the other sales also contain Japanese prints.

261. HIROSHIGE. Catalogue of the Memorial Exhibition of Hiroshige's Works on the 60th Anniversary of His Death. Compiled and published by S. Watanabe. *Numerous reproductions, some IN COLOR.* 8vo, wrappers.

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